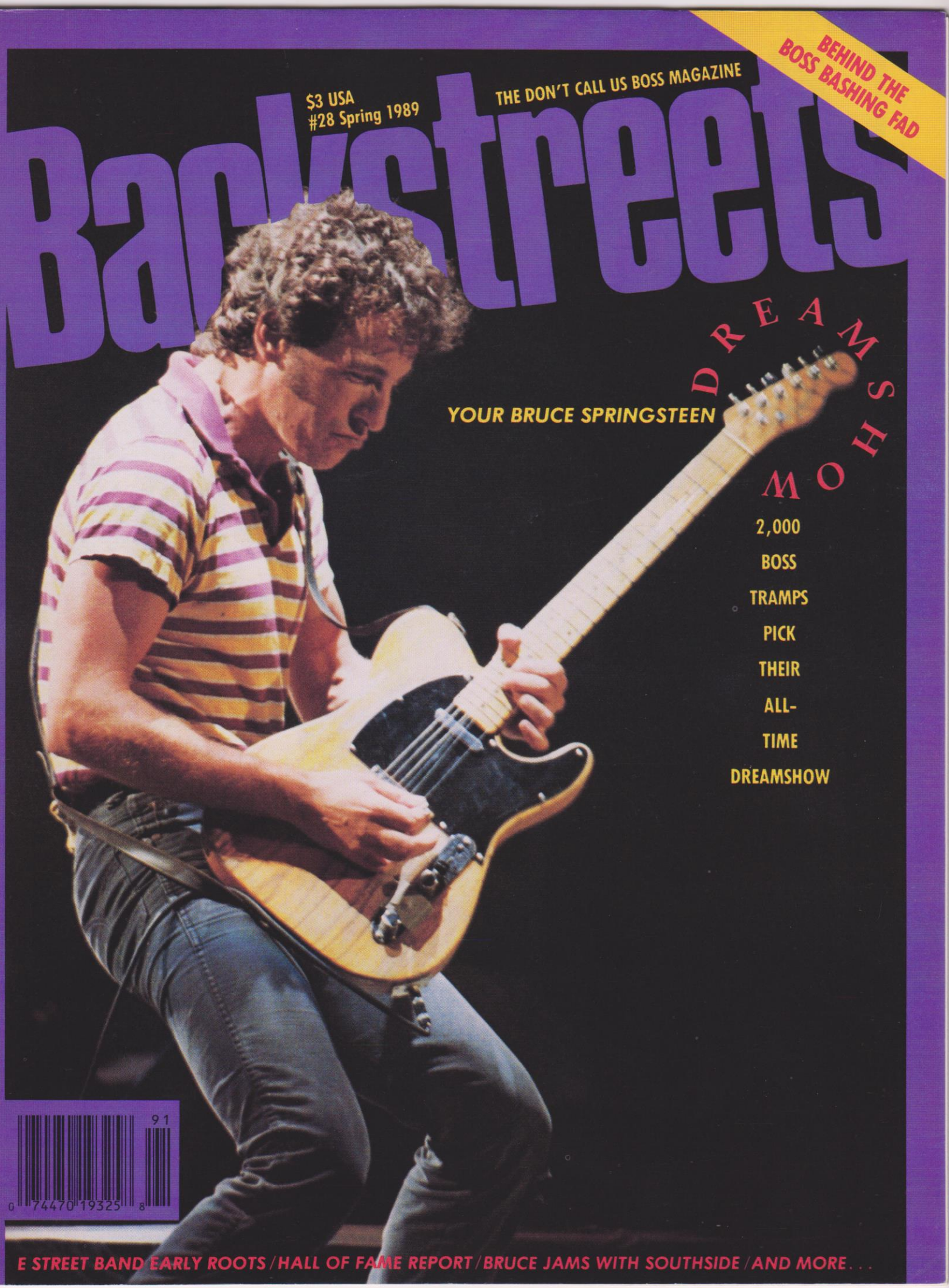
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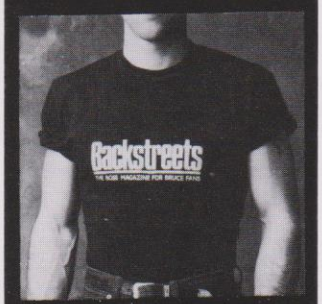

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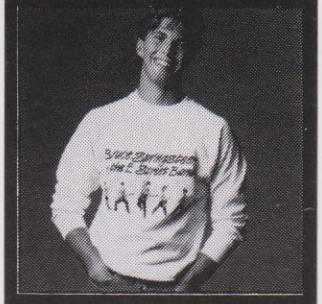

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Backstreets

A BOSS MAGAZINE

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BRUCE SPRINGSTEEN
Photo by David Denenberg
Design by Lisa Orth

On the backstreets

My car was recently stolen and while the coppers were out looking for it I ended up driving a rental. I have a chicken shit insurance company so the only vehicle they'd pay for had to come from this strange used-car-lot-cum-rental-agency up in the poor white trash part of the city I live in. When I got dropped off up there I found that the only working car on the lot was a 1968 Ford Galaxie 500 with a V8.

My first car was a 1968 Ford Galaxie 500 with a V8. I working at the time for my uncle who managed this Ford dealership in the South. He got me a deal on this Galaxie and I took it home for only $300. It always had this problem with stalling, which meant that the only way you could actually make the thing travel in reverse was to hit both the brakes and the gas at the same time...and hope you didn't hit anything else. I wasn't so lucky — I got into two major collisions backing up the thing and one just happened to be with a police cruiser in Virginia Beach, Virginia. They don't like longhairs down there which meant I spent two hours in the police station trying to convince them I was from a strange Bible study group come down to check out this Edgar Cayce dude.

The car was such a royal piece of work that even I finally didn't want to be seen in it. I ended up selling it back to my uncle for $100 on the day that I caught a plane out to the West Coast. He swears he drove it from the airport to a Little League game only to have the sucker blow up. He says the instant he put the sucker in park it shot an engine rod some 200 feet in the air and into right field. My cousin, who was playing in left field that day, swears his dad ain't lying.

That was my first car so you can imagine my joy almost 15 years later being reduced to riding around in the same sack of shit. It was actually pretty weird because this car was the same Sinatra-eyeball-blue that my car was. Just to make sure I wasn't in some strange Twilight Zone skit I checked the glove box to make sure my 8-track tape player wasn't there. It wasn't and there were no marijuana seeds in the car which proved that I had never driven in this vehicle in 1975.

I put the sucker into drive and it stalled on me four times before I finally started to drive with one foot on the brake and the other on the gas. It came back pretty naturally. The car made this awful noise and I think I smelled pure carbon monoxide but I figured I already had an immunity. I pulled out onto the highway and headed for home.

My normal car — which I figured was already possibly in the Midwest, repainted and sitting on a lot waiting for some unsuspecting old geezer to come along — is a Japanese make. I'm not sure I'm crazy about driving a non-American car but, hey, the Japanese also own CBS Records and I don't plan on boycotting them any time soon. My normal car had all the modern amenities (heat, defroster, throttle, compact disc player) that my old Ford Galaxie could only pretend to provide.

The rent-a-Galaxie had a sound system that was probably designed by Henry Ford's brother-in-law back when the best thing on radio was Glen Campbell's "Witchita Lineman." It wasn't much worse than my old 8-track though. Funny, I haven't thought about 8-track technology for a dozen years now but I still don't know how those suckers worked and why they always had four programs and why every 8-track tape I ever owned ended up spitting tape out of the player like a Lucille Ball nightmare in motion.

I cut on the radio and heard some horrid Bryan Adams song that made me want to cut *him* like a knife so I pushed the next button. And sure enough, I punched into the opening riffs of "Born to Run."

I've probably heard "Born to Run" a thousand times in the last decade (heard it at least 100 times in concert alone) and know the tune so well it's almost like my secret mantra. "Tramps like us," the whole shebang. I remember a few years back being surprised when Springsteen used his Tacoma Dome show to move the song from encore to set closer and I wrote a story in *Backstreets* about how exciting that made the set. Dave Marsh in *Glory Days* took that particular description of mine and tried to use it as an argument for how old fans like myself ("the old guard" he called us) wouldn't let Springsteen change. The point of my story, however, was that Springsteen *needed* to change and to refuel "Born to Run" with the same creative energy it had when he first wrote it.

And it was funny to hear "Born to Run" on this crummy Ford radio because once again it sent shivers up my spine. That's not something that usually happens when I listen to the song on expensive digital equipment. The song has so many starts and stops and the rhythms are constantly changing, it's hard to notice when you can hear it all. The production of the tune is a downright mess — about a thousand different things are going on and if this was an attempt to recreate the Phil Spector sound, then this is Phil Spector gone mad. There are weird chimes coming in and out of the mix and though Boom Carter's beat is hot, even he seems to wonder at times whether to boom or to fill.

It may be a mess but it is a mess I love and that I've loved ever since the first day I heard it. I was driving my Galaxie around at the time through my hometown and I was stuck in traffic. The DJ on WGOE didn't even bother to introduce the song: anybody who was anybody in Richmond that summer had already heard the tune a half dozen times in concert already. But we were still dying for this, the radio mix, the magic, the *hit*. And we got it. It seemed that the instant the song came on my radio the traffic parted and soon I was just sailing down the street in my land yacht. I was on this massive divided avenue they call Boulevard and as I passed statues of Confederate generals who line the street I offered up my salute. Born to run indeed — driving my 1968 Galaxie 500 on that summer day I was truly born to run. I don't think I ever felt so alive.

Almost a decade and a half later I'm no longer waiting for the "someday" that Bruce Springsteen sings about in the song. I've already bought my ticket, I've already taken that ride. I know that love is wild and I hope that it's real. And nothing offers me more hope than driving down the road again and hearing Bruce shout "One, two, three, four...the highways jammed..." over a crappy AM radio. When you added the sonic distortion and station flutter of AM, "Born to Run" became something else indeed — it became my life.

Since 1975, both Dave Marsh and myself have spent countless pages trying in books and magazines to simply describe what it was I felt that day in my car. Lately, this past year in particular, guys like John Lombardi have been trying to tell me that I didn't know what I was feeling, that I was "manipulated" by some Madison Avenue-created image. But I wasn't hearing image that day and I don't hear it now. None of that means anything compared to what it meant to me to drive that car, that beat-up ugly Ford, down that street in a summer breeze and to hear "Born to Run" from my radio. Because when I hear that song, even in 1989, I'm out looking for Wendy, who will guard my dreams and visions, because that's the way I was born.

—Charles R. Cross

***

Business news, briefly: If your sub label says "X28" then it's time to renew. Remember we now have a FAX: You can FAX us love-letters, renewal orders, contest entries or whatever at (206) 728-8827. You can also FAX orders to Backstreet Records through this number.

We're continuing to have parties every month in Seattle — the party is always the first Sunday night of the month at 6 p.m. at this little bar named Rory's. Admission is free so if you're in town stop by and say hi. Everyone's been asking about our Shore party later this year. Don't have a date on it yet but will keep everyone informed through the hotline. At present it looks like August or September as the party will also serve as a kick-off for the publication of our Springsteen book. More details on both party and book in the next issue and through the hotline.

Our bound volumes are selling like hotcakes. We only had a limited number of issues available for these so if you've been thinking about getting one I'd say act now because they may be gone. No surrender...

Off the wall

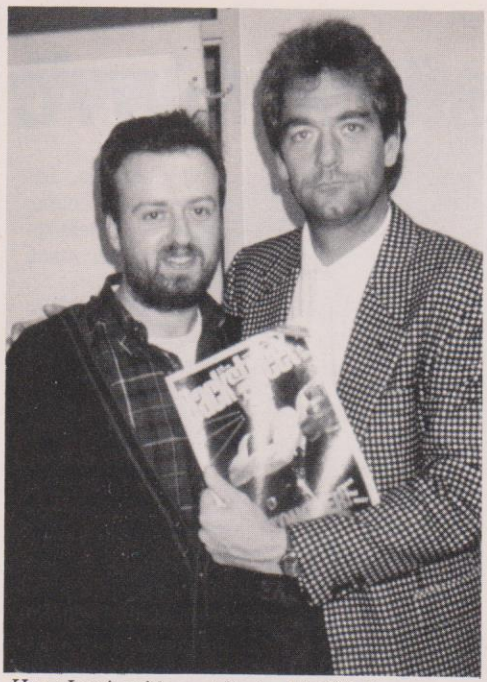
This issue's Off the Wall shot is by noted Maryland photographer Paul Johnson of a 10/17/76 show at Georgetown University.

On lips

Lately it's not just textile mills closing down in New Jersey. The Asbury Park Rock 'n' Roll Museum, which had just started to get the attention it deserves, recently lost its lease and at least for the moment has closed down. Billy Smith and Steve Bumball report that they've been looking for new locations and are hoping to get back in gear by summer. In the meantime they've put all their exhibits in storage. Fans can still write them at PO Box 296, Allenhurst, NJ 07711. Send them a word of support — they deserve it. We'll keep you updated on the progress of their reopening in future issues and on the Hotline.... And if you're wondering if rock 'n' roll is moving out of New Jersey, it might seem that way. The venerable Capitol Theatre in Passaic is also shutting down later this spring. At press time a final farewell concert was being planned for the end of March. This theater was the site of many great E Street shows including a stand in 1978 that some argue might have been one of Bruce's finest moments. One temporary piece of good news: The Stone Pony reports that they will continue in their current location at least until summer. The longtime future for the Pony, and all of Asbury Park's rock icons, is dim however. Our suggestion: Don't wait until it's too late to visit the Shore....And finally, another Bruce institution shut its doors recently — the Boss Club in Los Angeles. The club had been held every Tuesday for the last four years at the Imperial Gardens in West Hollywood. At one point the club was packing the crowds in and drawing celebrities like Mrs. Adele Springsteen, Paul Schaffer and various other rock stars (but never Bruce himself). Much of the spirit of the club died out last year with the untimely death of one of its founders. Club regulars are planning to perhaps continue on a monthly basis if the interest is there...

Tex Vinyard 1931-1988 Roy Orbison 1936-1988

Two of Bruce Springsteen's biggest influences died just days apart in early December. Tex Vinyard was the first person to discover Bruce Springsteen and managed his first band, The Castiles. Orbison's influence on Springsteen's music and rock 'n' roll history is well chronicled and the two had planned to release a collaborative work. The loss of both men leaves the rock 'n' roll world a little more lonely. Look for a longer tribute to Tex Vinyard in our next issue.



SANDRO CARRADORI PHOTO

Huey Lewis with contributor M. Villella.

GLORY DAYS: Warner Bros. Publishing has released a 1989 desktop calendar featuring classic rock 'n' roll stars. The title of the book is "Glory Days: Rock and Roll Roots." It's a great collection of vintage photos though there's no Bruce connection....Speaking of calendars, there was no official 1989 Bruce Springsteen calendar. Though Random House sold thousands of the nice 1988 official calendar, Springsteen's management axed the idea of a 1989 version for reasons unknown. There were at least two unofficial 1989 Springsteen calendars published in the UK but reports are that both recycle familiar pictures and are less than desirable collectibles....The Jukes have been playing a series of hot shows on the West Coast, in Florida and now back on the East Coast again. We've finally got a rundown on the full new line-up. It includes Tony Aiello on tenor sax (he'd previously worked with Joe Jackson); Barry Danielian on trumpet (he's toured with many groups including Blood, Sweat and Tears); Tom Major on drums (formerly with the Pousette-Dart Band); Dan Levine on trombone (he also plays in a group called Rocket); Wes Nagy on keyboards (he played with Gary U.S. Bonds) and the core of Kevin Kavanaugh (only remaining original Juke), George Ruiz (with the band since 1984) and Bobby Bandiera (the gal's favorite). Word is that Bobby should have his own solo album out sometime in 1989 if all goes right. Finally, a UK fan by the name of Mike Saunders is working to compile a history of the Jukes that will list all show dates. He asks that Jukes historians write him at 134, Sackville Rd., Hove, Sussex, BN3 7AA, UK....

LOOSE ENDS: On the wacky news front: Larry Bud Melman, from the David Letterman Show, has just released a new song called "Born to Sit." It's from his video "The Couch Potato Workout."...Also from the Letterman show, Seattle native George Miller, one of Letterman's best friends, came up with a good one last month. "As 1989 starts," Miller said with his usual deadpan delivery, "money and fame don't bring happiness. Look at poor Bruce Springsteen — wakes up with his sheets soaking wet and a freight train running through the middle of his head! What kind of symptoms are those?"...Julianne Phillips' most recent film, "Seven Hours to Judgement," has just been released on video cassette....In the parody division, some *Backstreets* subscribers who live up in Maine and run a restaurant called the Great Lost Bear have titled their menu "Eatings from the Great Lost Bear, Maine," and have done up graphics along the same line. On the menu itself you find "Cheese, The One" (a grilled cheese sandwich) or "The Wild, The Innocent and the Taylor Ham Sandwich." Also of note but non-Bruce is the "Ikentina Tuna" sandwich....Longtime subscriber Loren Shupe checks in from Omaha with one of the wildest pieces of letterhead we've seen in a while — Loren copied the *Nebraska* album cover and even matched the color of ink exactly....CMJ reports that a new group has been formed by ex-Ozzy guitarist Jake E. Lee, vocalist Roy Gillen and drummer Eric Singer (both formerly of Black Sabbath) with an unlikely name: They'll call themselves "Badlands." They plan to release an album next year....A clipping from Australia shows a death notice where a reported gangster was shot by the cops. His girlfriend ran the entire lyrics to "Tougher than the Rest" as a sign of how she loved him. Listen to the song again and think of this meaning....

HEARTS OF STONE: We've finally tracked down some information on the often rumored outtake version of "Janey, Don't You Lose Heart." It previously had been reported that Springsteen originally sent this song to a "female superstar" and that her version was never released. We've confirmed that the female singer in question was indeed Stevie Nicks. The story goes like this according to our source: Springsteen gave her the song to record but with the catch that he had final say over releasing it. Nicks recorded the song at Good Night Studios in Dallas but used "Baby Don't You Lose Heart" as the chorus, changing it so that it was no longer a female character. Springsteen for his part objected to the change and said he'd prefer it not be released. All copies of the tape were turned over to Springsteen. Nicks and Springsteen remain friends and rumors are that they may work together in the future....Springsteen does seem to know what makes a hit and what doesn't. With *Tunnel of Love* he becomes the only artist in the last ten years to score four number one LPs on the Billboard charts.... The wake from the election still has yet to settle with some of us. You might have missed Lloyd Bentsen's concession speech. He ended it with "No retreat, baby, no surrender."

Bruce enters studio in NYC

Bruce Springsteen entered a New York studio in January, taking the first step in the process of recording his next album. Springsteen laid down solo demos for several newly written songs, and another report indicates he may have involved other musicians in the recording as well. Of course, these recordings are only early demos and they probably represent the beginning of a period of studio time that will hopefully lead to the release of a new album in late 1989: Whether the E Street Band will be involved in the project is anyone's guess. These demos could be intended for the band's use, or, as was the case with *Nebraska* and *Tunnel of Love*, they could be the foundation of the next record. There is no word on the sound or direction of these new recordings.

Springsteen also reportedly logged studio time at the end of 1988, working on the production of Patti Scialfa's studio album, which is due before summer. This album may now be a very different record from the one talked about in 1987. At that time, the album was scheduled to include one Springsteen penned tune, "Burning Love." That song is a slow, heavily produced, Phil Spector-sounding tune that might surprise a few people. The lyrics are familiarly Springsteen, with the chorus rhyming "sky up above" with "burning love," but the sound is somber, heavy on the beat and Patti's vocal is very much in front, with other instrumentation far in the background. If "Burning Love" is any indication of the album, the results could be intriguing.

Contrary to early reports, the new Roy Orbison album *Mystery Girl* does not contain any contributions from Springsteen. Springsteen and Orbison did some recording together last year, laying down preliminary recordings for an unknown number of tracks. Rather than turn those recordings over to Orbison's main producer for the *Mystery Girl* LP, the two had hoped to finish the project together, but Orbison's untimely death made that impossible. Now the question remains if Springsteen will finish the tracks and if they will ever be released. There is some question about which label, Orbison's Virgin Records or Columbia, would own the rights to release the material. It is possible that enough tunes were recorded for an EP or even an LP, but the decision to finish the tunes and release them lays with Springsteen and Orbison's wife Barbara.

The question has also resurfaced that Springsteen's next LP is the last he owes Columbia on his original contract of ten LPs. There has been much speculation over the years that with the end of Springsteen's commitment to Columbia, an all out, no-holds-barred bidding war would begin in the industry to sign Springsteen: One can only imagine the number of dollars that would be offered to secure Springsteen's future work. Despite his early troubles with the label, it is hard to imagine Springsteen leaving Columbia, but huge offers of money and artistic freedom could make the wake of Springsteen's next release very interesting indeed to the recording industry.

Other Springsteen band members continue to have projects in the works: Clarence Clemons' third solo album is still expected in the first half of 1989, with tracks produced by a number of major producers. The success of his recent performance with the Grateful Dead has left some wondering if the Big Man might lend his talents to the next Dead studio album. Clarence has also resumed acting and is scheduled to make a cameo appearance as a Miami club owner on an upcoming episode of CBS's *Jake and the Fat Man*. Nils Lofgren turned in a nice acoustic set at the second Bridge Concert in December. There has been no word on any progress toward Nils' next solo outing, though he is expected to do some recording in early 1989. Max Weinberg is back on the lecture circuit again, and Garry Tallent is moving from New Jersey to Nashville, where we expect his producing talents will be in high demand. Mark Pender has apparently rejoined the Jukes, but has taken a temporary leave of absence to play in the Big Apple Circus.

As for touring, don't bet on it. The rumors continue to fly, still hovering around Jersey appearances and a Japanese and Australian tour in March or April, but as we reported here last issue, it all sounds like wishful thinking. But don't let those spirits dampen too much, for recent guest appearances with Southside and John Prine indicate that the perpetual club tour is still going strong. Cross your fingers for the next summer Shore tour of 1989.

VIDEO SELLS OUT WHILE SNOW CLOGS NATION

The Bruce Springsteen video anthology came out on January 31st in most areas of the nation, just in time for a massive snow storm, at least on the West Coast. The video instantly became a bestseller and in many markets, notably Chicago, demand was far greater than the supply. Early reports show Bruce's video surpassing even Michael Jackson's new video and on the path to becoming one of the hottest selling rock videos of all time.

There were snags though — distributors reported one percent of all tapes sold in the first pressing had audio or video problems and certain markets had large percentages of defects. The video itself also has at least two bloopers — Danny Federici is credited with playing "keykoards" and Clarence Clemons' name is spelled wrong.

Though the video came out in the Northwest on the day of the biggest snow storm in three decades that didn't stop loyal Bruce fans. It did delay this magazine, though, which is why this issue appears later than usual.

THE BACKSTREETS JUKEBOX

1. **Roy Orbison**
Mystery Girl
Virgin (CD)

2. **Roy Orbison**
For the Lonely: Anthology
Rhino (LP)

3. **Roy Orbison**
In Dreams
Virgin (CD)

4. **Roy Orbison**
Problem Child: Sun Sessions
Zu Zuzz (LP)

5. **Bruce Springsteen**
Spare Parts +3
Collector's (CD)

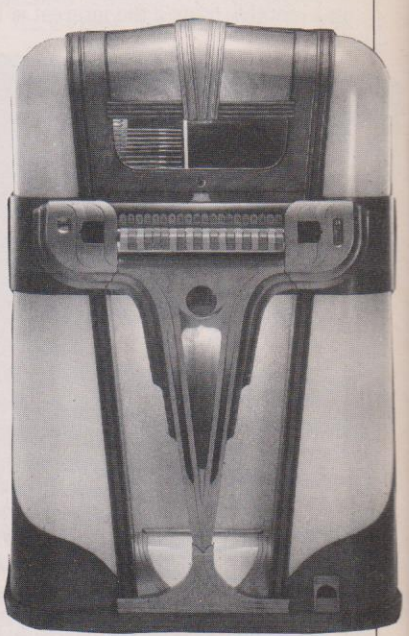
6. **Bruce Springsteen**
Spare Parts +3
CBS (CD) (UK)

7. **Fairground Attraction**
The First of a Million Kisses
RCA (CD)

8. **John Hiatt**
Bring the Family
A&M (CD)

9. **Lou Reed**
New York
RCA (CD)

10. **Bruce Springsteen**
"Born to Run"/"Meeting Across the River"
CBS (45)



Ten monster discs, from no particular time period, with no particular connection except that you should play each and every one of them TODAY!

On record

Vinyl may be final but CDs are P-Chee

Anyone who's travelled to their favorite record store recently is probably aware of the changing nature of the music business: Hardly any floor space these days is devoted to LPs, as tapes and CDs continue to dominate the industry. In Japan, home to many rare Springsteen collectibles on both LP and CD, CBS has decided to recall all analog LPs meaning that most of Springsteen's catalog there will no longer be available on vinyl. This particular move speaks badly for those vinyl collectors who collect Japanese pressings which always feature top quality virgin vinyl and are much superior to US pressings. Japanese Springsteen LPs were already expensive enough — now that they are no longer available they will no doubt be even more valuable and sought after.

The only new Bruce Springsteen release before Christmas in the US came out on tape. CBS decided to release a cassette single of "My Hometown" backed with "Santa Claus is Coming to Town" just in time for the Xmas buying season. The tape featured the same graphics as the original 45 but "Santa Claus" is plugged in a red bonnet.

Though there wasn't much new to report in the US — we're still waiting for upcoming releases from Patti Scialfa (including the Bruce song "Burning Love"); from Nils Lofgren; and the long-awaited new album from Clarence Clemons — overseas releases continue to expand the Springsteen discography. The most unusual new item was a live promo sampler from Argentina that looks similar to the US *Live* sampler except that it features the actual album cover as a picture sleeve (where the US version just shows the lights). And though it looks like the US release the track listing differs dramatically: The US release has eight tracks, while the Argentine LP has ten tracks, six of which are not on the US pressing of the LP. This unique LP includes "Thunder Road," "Cover Me," "I'm on Fire," "Born to Run," "Darlington County," and "Because the Night." The record was only released as a promo around the time of the Amnesty show and is in very limited supply.

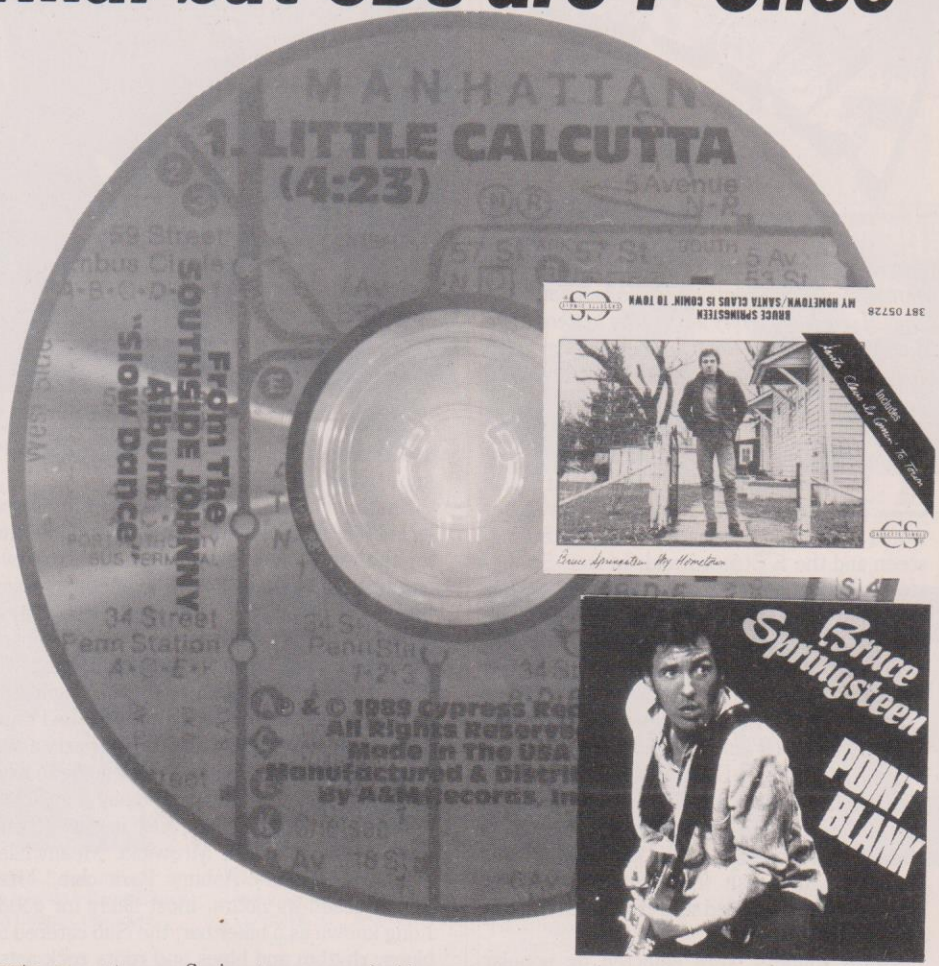
Also south of the border, we reported last issue on Costa Rican 45s and we've one more to add: "Cover Me," backed with the strange B-side of "I'm on Fire."

The Philippines released two 45s from *Tunnel of Love* — the title track backed with "Two for the Road," and "Brilliant Disguise" backed with "Lucky Man." Neither seem to have come with picture sleeves.

Spain released several strange promo items off the last record, most coming out around the time of the Tunnel tour there. The most sought after is a promo only release of the album that features a die cut cardboard cover that folds open to highlight a cut out Bruce Springsteen. Inside is the regular album though the cover may be the single most elaborate cover to any Springsteen record. Also out in Spain around the time of the tour was a promo only single that featured "Tougher than the Rest" backed with "Born in the USA." This 45 came with a red, white and blue promo title sleeve and a yellow promo label.

One *Tunnel of Love* promo item we recently found out about: A *Tunnel of Love* keychain from the Capital Centre dates in Landover, Maryland. This brass keychain is very similar to the one done for the *Born in the USA* dates in Los Angeles but instead has the *Tunnel* data for the Landover shows.

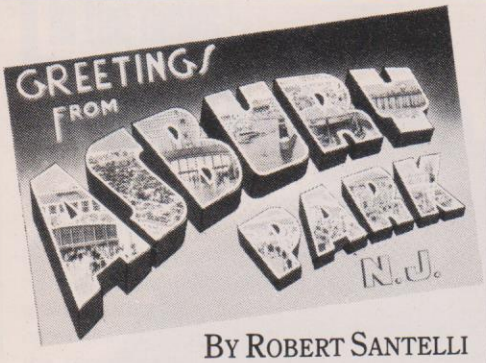
Speaking of rare items, we finally dug up information on the often rumored release of "Point Blank" from Holland. There were rumors back around the time of *The River*'s release (eight years ago now!) that "Point Blank" would be the final European single off the album (*The River* did considerably better in Europe than it did in the US). A collector from Sweden finally confirmed the existence of this disc and filled us in on its history. CBS Holland pressed 1,000 copies of the 45 backed with "Ramrod" and featuring a great full color picture sleeve. But instead of issuing the record, they destroyed all but a handful of copies (our source says only three exist). The sleeve is a fabulous full color shot of Bruce live in concert with bright blue title type — it must be considered one of the rarest items of all time.



Above: Little Calcutta promo CD; US "Santa" tape; rare Holland 45.

Southside's latest record *Slow Dance* did garner some radio airplay on adult stations and on the Jersey Shore but failed to make a big sales splash. The first single "Ain't that Peculiar" was released in both a 45 version and a cassette version (though the 45 did not feature a picture sleeve as far as we can tell) and does include the B-side of "Walkin' Through Midnight," the Springsteen co-penned song. "Little Calcutta" was recently released as a promo-only CD to radio stations.

One other Springsteen related item to note — looking through some of Clarence Clemons' 45s recently we discovered that the B-side to the UK promo of "Woman's Got the Power" is titled "Now and Forever" and is credited as being written by Bruce Springsteen. The tune is actually "Summer on Signal Hill," the Springsteen instrumental that also was the B-side to Clarence's single in the US. But since the UK 45 predated the US release by nearly three weeks, one wonders if this title might have been the original title of the song? Under either name this tune is one of Springsteen's finest songwriting efforts and offers a unique look at his instrumental skills.



BY ROBERT SANTELLI

*(*Greetings From Asbury Park *is a regular column on the Jersey Shore scene by Robert Santelli. Santelli is a noted Jersey writer who worked with Max Weinberg on the classic* The Big Beat. *His latest book is "The Jersey Shore: A Travel and Pleasure Guide" published by East Woods Press.)*

DEBRA L. ROTHENBERG PHOTO

Max Weinberg and Mr. & Mrs. Little Steven sign autographs — Max will hit the lecture circuit.

You'd think that the first Garden State Music Awards held at the Count Basie Theatre in Red Bank last November would have been dominated by Bruce Springsteen and the E Street Band. In fact, Springsteen won just one award, Best Rock/Pop Male Vocal, while he and the E Street Band won best Rock/Pop Band.

The big winner was pop singer Whitney Houston; she won seven awards, including "Best Rock/Pop Female Vocal," "Best Rock/Pop Album" (*Whitney*), and "Best Music Video" ("I Want to Dance with Somebody").

Equally surprising was the number of awards Bon Jovi won: none. The Stone Pony was voted New Jersey's best club, and jazz great Count Basie and the man from Hoboken, Frank Sinatra, were inducted into the Garden State Music Hall of Fame.

Award winners were selected by popular vote, although the nominations for each award category were decided by a panel from the Garden State Institute for the Performing Arts, the sponsor of the event.

"We just thought it was about time New Jersey honored its people who have really made a difference," said Marie Ruffolo, executive vice president of the Garden State Institute for the Performing Arts. "We made some mistakes, but the main thing is that we pulled it off. We did what we said we were going to do."

According to Ruffolo the Garden State Music Awards will become an annual event. "We expect it to be bigger and better next year," she said.

On your next trip to Asbury Park, don't bother to visit the Rock 'n' Roll Museum in the Palace Amusement Arcade. Thanks to the creeping claw of Asbury's waterfront re-development plan, the Palace Arcade has been permanently closed (can the wrecking ball be far behind?). The arcade's closing forced the museum to shut its doors too.

But according to Billy Smith and Steve Bumball, co-owners of the museum, the large collection of Springsteen and other Asbury Park rock 'n' roll memorabilia that made the museum one of Asbury's most popular tourist attractions, will be displayed somewhere next summer. "We're going to be open as a rock 'n' roll museum," said Smith. "We just don't know where."

Smith and Bumball plan to search for a new location in Asbury Park, but if no suitable site for the museum is found in the city, the two curators said they will move to another Jersey Shore community. "Our first re-location choice is Asbury Park for obvious reasons," Bumball said. "We're hoping something will turn up before our summer season begins."

Can the end also be near for the Stone Pony? The club billed its New Year's Eve party as its last. "We just don't know what's going to happen during 1989, so we wanted our regulars to be on hand for the party, just in case," said Pony spokesman Lee Mrowicki. Meanwhile, another legendary Asbury Park club, Mrs. Jay's, closed its doors, most likely for good. Long known as a biker bar, the club catered to blues, rhythm and blues and roots rock acts. Groups such as Big Danny Gallagher and the Power 13 Group, the Acme Boogie Co., and the Stone Blue Band regularly performed at Mrs. Jay's, as did countless other Asbury Park bands and musicians over the years. The building that Mrs. Jay's called home is located next door to the Stone Pony on Ocean Avenue in Asbury Park.

There is increasing talk among fans, musicians and members of the music media of creating some kind of anti-development protest aimed at preserving Asbury Park's rock 'n' roll heritage. Much of what is circulating in Jersey Shore music circles these days deals with saving the Stone Pony from demolition. Asbury Park developers have repeatedly said they would assist the Stone Pony in re-locating in Asbury Park once the time comes to raze the building. But hard-line fans of the club want the original Pony saved as a historic landmark. Stay tuned for further developments.

The year 1988 wasn't an especially good one for the Jersey Shore music scene. No new musical trends surfacing. No promising Shore artist secured a major recording contract. Springsteen and the E Street Band didn't even play Jersey during their "Tunnel of Love Express" tour last year.

Actually, there were no truly memorable rock events on the Shore in '88 except for WNEW-FM's Summer Beach Party last spring. The free fan concert on the beach in Asbury Park attracted upwards of 50,000 rock fans from New Jersey and New York and turned Asbury Park into Fort Lauderdale North.

Said one longtime local music fan, "It was a pretty unspectacular year. But I'd still rather be listening to rock 'n' roll here at the Shore than anywhere else." He has a point.

What should we expect from Shore rockers in '89? New albums by John Eddie and Glen Burtnick. A debut album from Skid Row. A massive U.S. Bon Jovi tour. Perhaps record deals for Shore favorites Mike Wells and Bobby Bandiera. A second Jersey Shore Jazz and Blues Festival.

Shore tidbits...E Street Band drummer Max Weinberg is back out on the lecture circuit. Catch his fascinating presentation which deals with his experiences on the Amnesty International Human Rights Now! tour at a college or university near your home....Shore jazzman Kenny Davern recently released a new album called *One Hour Tonight* which garnered rave reviews from *The New York Times*, the *Village Voice*, and the *Washington Post*. Davern is one of jazz's eminent clarinetists. He proves it on *One Hour Tonight*.... Shore bands to keep an eye on in '89: the Rage, Zeke Moffit, the Hounds, Sight Unseen, and the Red House....And finally, despite all the gloomy news coming out of Asbury Park these days, it's good to know that S.P.Y.S., one of New Jersey's fastest growing music production companies, has moved its office to Asbury and plans to expand operations rather than cutting them back. In addition to running the best rehearsal complex at the Jersey Shore, S.P.Y.S. also runs an all-night Emergency Music Supply Service and will continue to produce concerts at Asbury's Paramount Theatre. A December show which featured Southside Johnny and the Jukes was a sell-out success. Said Andrea Summerland, president of S.P.Y.S., "We really believe in the Shore music scene and want to do our part to make it grow. There's more good music around than people or the press realize." Let's hope she's right.

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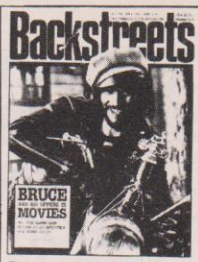

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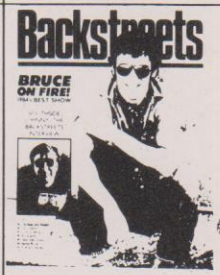

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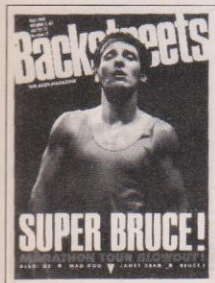

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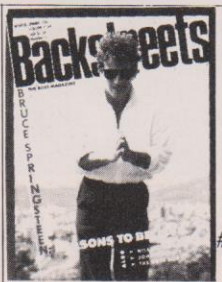

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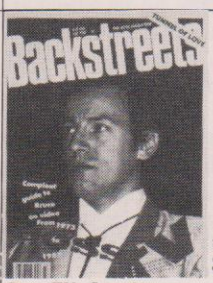

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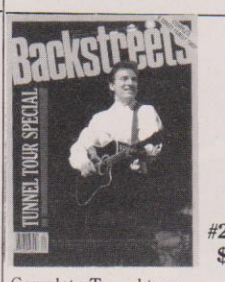

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Bruce and Kid Leo in 1975.

Kid Leo calls it quits

It's time to punch out, wash up, come back and wrap it up." And then we heard the opening riff of "Born to Run."

So ended the final day on the air for legendary WMMS DJ Kid Leo who ended his final shift with his usual send off and with his usual habit of kicking off the weekend with "Born to Run." If it sounded like a stereotypical way to start the weekend and the sort of publicity stunt some DJs take on for better ratings, consider that Leo has been ending his Friday sets like this for thirteen years. Leo retired from radio in December and immediately took a job as Vice President at CBS Records. He'd been at the station for almost 16 years and ruled the airwaves with a spectre known by few DJs.

If you never heard Kid Leo on the air (he also helped host the pre-Stockholm broadcast this last year) then imagine a voice that sounds the way Cleveland looks — gritty, urban and tough. Even when he started in radio several decades ago, his voice already sounded like that of a veteran who'd smoked five packs of cigs for years. But he used that voice, and the vehicle of WMMS, to become one of the most powerful figures ever in rock radio. And the Kid used that power to help break Bruce Springsteen.

Back in 1974 and early 1975, Springsteen was hardly ever heard on the radio except when a few courageous DJs like Leo and WMMR's Ed Sciaky took chances and played the Jersey star. Because of support from Leo, Springsteen became a virtual superstar in Cleveland almost overnight and his popularity in the area even today rivals that of Philly and the Shore.

Leo also was behind Southside Johnny, a performer that still is played more in Cleveland than in any other area of the nation. Even before Johnny's first album was released, Leo was playing an advance and heralding this unique performer. One CBS executive recently told *Backstreets* that Leo's support may have actually ended up hurting John's career: Epic representatives first attended a Cleveland Southside show that drew so many people there was a near riot and after seeing what a success he was there they failed to market his records aggressively enough in other markets. Leo made every new Southside or Springsteen record an event: it wasn't unheard of for him to play the same song four or five times in a row on the day it was released.

Springsteen frequently voiced his thanks to Leo over the years on the air and in concert and allowed WMMS to broadcast some of his early shows. In his new job with CBS, Leo may keep better contact with his old friends: he's said one of his jobs will be to act as a tour liaison for some of CBS' big acts.

Knowing what a big Springsteen fan Leo is, that job sounds like a dream come true. In an interview with *Backstreets* before he went off the air, Leo gave us his top all time picks for his five favorite Springsteen songs: "New York City Serenade," "Meeting Across the River," "Incident on 57th Street," "The Price You Pay," and "Racing in the Streets." It's taste like this that kept the man on top.

Bruce appears at Awards

The fourth annual Rock 'n' Roll Hall of Fame induction dinner was held January 18th in New York City and once again for Bruce Springsteen fans the event turned into the Bruce Springsteen show. This year's inductees were The Rolling Stones, Dion, Stevie Wonder, The Temptations and Otis Redding. Springsteen had given induction speeches for Bob Dylan and Roy Orbison the previous two years, but this year he left the inducting to others. He did make a musical contribution, joining the all star band in the annual jam session and giving his own musical tribute to the late Orbison by singing a moving version of Orbison's "Crying."

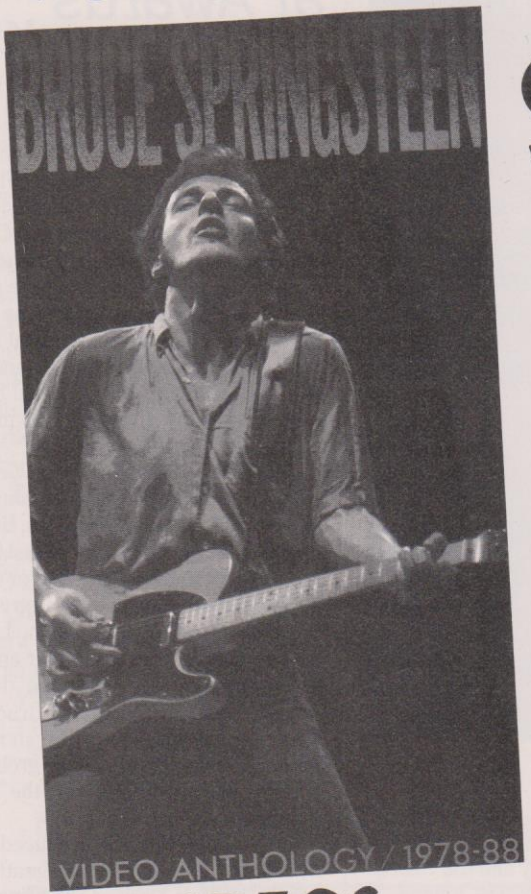
Former Castiles bandmate George Theiss and former E Street Band drummer Vini Lopez joined Springsteen and Patti Scialfa at the dinner. Springsteen has retained his friendship with both Lopez and Theiss over the years and at the dinner invited Lopez on stage to play drums during the jam session. Lopez backed Little Richard, Stevie Wonder and Jagger and Richards, as well as playing drums behind Springsteen on "Crying." Bruce joined the band for the duration of the show on rhythm guitar. He also sang in the group chorus on Dion's "The Wanderer" and the Temptations' "Get Ready."

Later, Paul Shaffer introduced Springsteen by saying, "Now, ladies and gentlemen, a little tribute to Roy Orbison." Springsteen's version of "Crying" was slow and painful, similar to the rendition Bruce gave on the *Tunnel of Love Express* tour. On the European leg of that tour, Springsteen and Orbison had planned to sing the song together as a duet at one of the UK shows, but Orbison was unable to rearrange his schedule accordingly. At the awards, Springsteen stood earnestly and stummed his electric guitar, while the band played a low-key backing. *The New York Times* described the moment by saying Springsteen "honored the late singer by rendering his classic "Crying" with quiet insistence."

A few days after the awards, Robert Hilburn of the *LA Times* wrote a story rating the odds for contemporary artists to be inducted when their time comes. Of Springsteen he said, "The divorce hurt the image, but the Amnesty tour re-emphasized the artistry." On a scale of 1 to 99, Hilburn rated Springsteen's chances as "99¼."

On January 21st, the Saturday following the awards, a birthday party was held for Vini Lopez and Asbury Park Rock 'n' Roll Museum co-proprietor Billy Smith at the Bar Bombay in Long Branch. Assembled luminaries of the Shore music scene included Garry Tallent, George Theiss, Big Danny Gallagher, Sonny Kenn, Lance Larson and Margaret Potter; all of whom participated in an end of the evening jam session. When it comes to Shore musicians, you can't break the ties that bind.

BRUCE SPRINGSTEEN



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ONE STEP UP
TOUGHER THAN THE REST (live)
SPARE PARTS (live)
BORN TO RUN (acoustic live)

On stage

The Big Man jams with Grateful Dead

BY BLAIR JACKSON

It was a typically crazy New Year's Eve with the Grateful Dead at the 14,000-seat Oakland Coliseum. The first two acts had been different shades of bizarre — a 17-piece jazz-cum-afrobeat aggregation called Peter Apfelbaum & the Heiroglyphics Ensemble, and the Tom Tom Club, a weird offshoot of the Talking Heads. For the first two numbers of their opening set, the Dead looked to be having a little trouble getting it together, as if the presence of the earlier bands had somehow disturbed the forcefield in which they operate. (Like Bruce, the Dead generally perform alone.) With two songs down, the band kicked into the sinuous, bluesy groove of Willie Dixon's "Wang Dang Doodle," a tune the Dead have performed only a few times. As rhythm guitarist Bob Weir stepped up to the mike and lazily drawled the song's first lines, a large figure appeared behind Jerry Garcia, and a closer look revealed that he was blowin' sax. It took only moments for most of the crowd to realize that yes, the Big Man himself was jamming with the Dead!

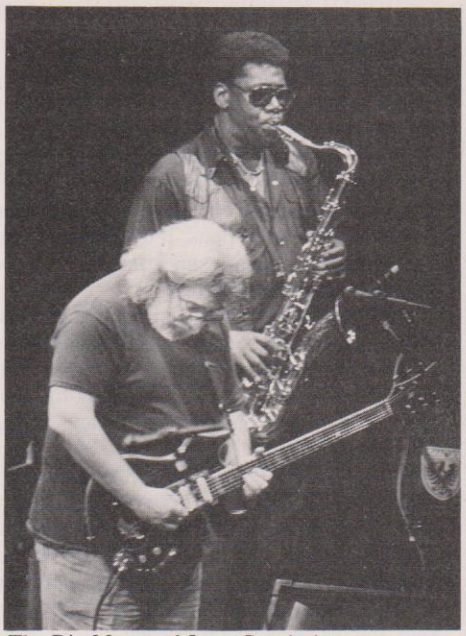
Over the course of 19 years and some 250-Dead shows, I can't recall ever seeing someone towering over Garcia onstage, though I suppose Etta James may have matched him pound for pound when she played with the Dead on New Year's Eve '82-'83. But this was Clarence, looking ultra-cool in his shades like some kind of North Beach coffee house hipster, confidently trading solos with Garcia, who was beaming an ear-to-ear grin. The languid pace of the song and Clarence's tone brought to mind "Spirit in the Night" and I flashed briefly on my favorite version by Bruce that I'd seen — at the San Jose Civic in the late '70s. Considering the Dead and Clarence had never played before — indeed, he apparently met Garcia for the first time just a few days earlier at a Christmas party at George Lucas' Skywalker Ranch production facility (where the Dead have been working on their latest LP) — it all sounded amazingly tight. A version of Garcia's sinewy blues tune "West L.A. Fadeaway" followed, with the Big Man once again completely at home. A deafening roar from the crowd and then he was gone. "Say 'Thank You Clarence'!" Bob Weir casually said into the mike. "We're gonna bring him back later," Garcia added.

"Later" turned out to be the actual New Year's moment, at the beginning of the Dead's second set. As midnight approached, promoter Bill Graham made his traditional grand entrance from the back of the hall, dressed as Father Time and "riding" atop a giant mirror ball like the one that used to hang in Winterland Arena. Fireworks exploded from the ceiling and what seemed like a million beams of light emanating from the mirror ball cut through the hall as everyone went completely berzerk with joy and excitement. After a 10-9-8...countdown, thousands of balloons were released from the ceiling and then the Dead, with their new buddy Clarence honkin' away, kicked into "Sugar Magnolia," one of the band's most beloved standards. Clarence stayed on for three more tunes — the anthemic "Touch of Grey" (which I swear took on a little "Rosalita" with the addition of the sax); the old calypso standard chestnut "Man Smart Woman Smarter" (music to limbo by!); and the Dead's dense, complex "Terrapin," which Clarence frankly looked confused by (and, smartly, barely played on).

An hour or so later Clarence was back onstage again, this time trading licks with Garcia and keyboardist Brent Mydland on the rousing chestnut, "Goin' Down the Road Feeling Bad." The show ended sometime after two in a cacophonous crescendo of guitars and drums and sax following an incendiary version of Bob Weir's "One More Saturday Night." Incredible.

All in all it was a very special night — for the Deadheads, the band and for Clarence, who looked like he was having a good ol' time. A new musical friendship has been made and I wouldn't be a bit surprised to see the Big Man up there again soon. Now if we could just get the Boss to a Dead show....

(The author is editor/publisher of The Golden Road, a Grateful Dead fanzine, and a 15-year Brucehead himself.)



RON DELANY PHOTO

The Big Man and Jerry Garcia jam.

Bruce joins Southside Johnny

This Thanksgiving Springsteen fans in the Bay Area had more than their share to be thankful for — they got a surprise guest appearance by the Boss. Springsteen was in the area to visit family for the holiday and took a little time to hang out with his friends, in this instance Southside Johnny and the Jukes. Bruce and Patti stopped in at the Stone in San Francisco to catch Southside's show there on November 26th and he ended up jamming with Johnny on stage.

Springsteen and Southside had not played together since Bruce's 1984 Meadowlands dates and Bruce had not joined Southside at one of his shows since 1982. A joint appearance between the two is not that unusual though when you consider that back in the early days of the Shore scene they frequently jammed together and Johnny even guested as an occasional member of Doctor Zoom.

At the show at the Stone, Springsteen came on at 1:40 in the morning during the encores, with no introduction, for a loose version of "In the Midnight Hour." This was followed by the classic "Hearts of Stone," a song Springsteen wrote during the *Darkness* sessions and recorded himself with the E Street Band but ended up giving it away to John for his record of the same name. The two sang the song as a duet and strangely it was Southside who had trouble remembering the words, at one point forgetting them completely and yelling "shit!" Springsteen had never before performed "Hearts of Stone" live though he did remember the words.

"Hearts of Stone" was followed by a cover of Little Richard's "Keep a Knockin'" and the set ended with a long jam on "Little Queenie." Bruce and Southside seemed glad to see each other and the set got cooking as it went along.

One other Bruce/Southside note: Southside and Bobby Bandiera have been opening recent Jukes shows with a short acoustic set that includes a cover of Springsteen's "Fade Away."

Earlier in November, on the 12th, Bruce made another guest appearance, this time with John Prine in Tarrytown, New York. Bruce is a long time admirer of Prine and joined him on stage for Prine's song "Paradise." According to promoter Thom Wolke, Springsteen's appearance was arranged just prior to show time. Backstage, Prine asked Bruce to perform a couple songs, but Springsteen told him that he preferred to do a song with Prine. After the show the two talked at length in Prine's dressing room.

Esquire bashes in ungentlemanly manner

BY CHARLES R. CROSS

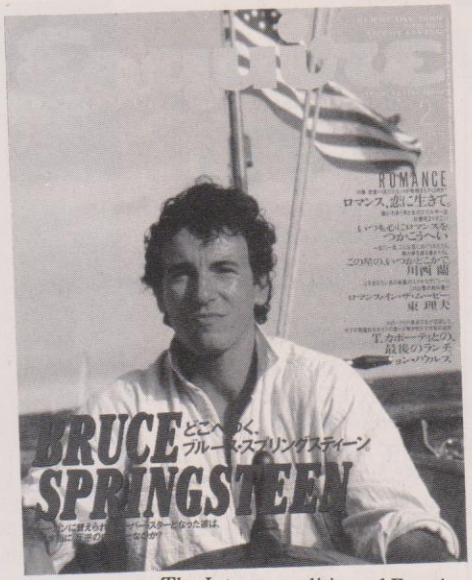
It was hard to keep track this past year who got slammed in the media more — Jimmy Swaggart or Bruce Springsteen. It was clear what Swaggart's sins were but Springsteen's crimes — apart from the obvious personal problems he encountered during the year — were less obvious. It did become clear however that by year's end Bruce had become a target for several writers.

Springsteen's marriage did end and his relationship with Patti Scialfa was headline news around the world. Though the way Springsteen's personal life was covered by the tabloids did border on invasion of privacy (having photographers in Italy hang from a tree with a telephoto to get a shot of him in his underwear) it was not that unusual in this world of celebrity driven scandal sheets. But what was unusual was the other sort of criticism leveled at Springsteen — some critics left his personal life alone but took shots at his performing career and his skills as a musician.

The biggest bang came from *Esquire* magazine which ran a cover story on Bruce in their December issue. The story was written by a John Lombardi. Lombardi's piece is titled "Saint Boss: Has Fame Crucified Bruce Springsteen?" and its appearance on newsstands in early November shocked Springsteen fans everywhere and prompted stories about the story.

Lombardi's main criticism is directed at the heart of Springsteen's career: He suggests point blank that Springsteen has no talent. He describes his work as "cliche." He says his language is "self-consciously prosaic" and his raps are "as dulling as anything on prime time." He says Springsteen's songs are atomized and that they are fueled by "borrowed emotion." He says nothing "real" takes place at a Springsteen concert and that emotions felt by fans are "fake."

Lombardi uses his rather lengthy article to go off on several tangents wherein he suggests that all of rock 'n' roll has lost some of its power and he pontificates on the concept of "mass hip." As for actual facts, Lombardi throws precious few of them into his argument. The most damning info he uses is stuff recycled from the *NME* story by David McGee concerning Springsteen's treatment of his employees. (Incidentally, the article and the controversy surrounding it was the subject of a letter to the editor in the *Asbury Park Press* from Mike Batlan. Batlan reminds everyone in his letter that his suit against Springsteen is still pending.) The only new information suggested by Lombardi not previously known to fans concerns the source of Steve Van Zandt's unhappiness with Jon Landau — Lombardi asserts that one of the reasons Van Zandt left the band was over financial disputes concerning his production work.



The Japanese edition of Esquire.

The Landau organization had no comment on the story itself but the *Asbury Park Press* reported that some in the Springsteen camp felt relieved that Springsteen had been hit so hard but managed to come out relatively unscathed. There was even some suggestion that this sort of attack might be good for Springsteen because it would allow him to be less deified by the rest of the media.

Springsteen fans were outraged — *Backstreets* received hundreds of letters to the editor concerning the article. Some fans said they would be cancelling their subscriptions to *Esquire*. Others urged fans to rip out the business reply mailing cards from the magazine on the newsstand and send them in with the words "Stop Springsteen Sensationalism" written on them (each card returned costs *Esquire* approximately 50 cents in fees).

Part of *Esquire*'s strategy in running the article was clearly to beef up circulation. A spokesperson at the magazine said that the December issue sold better than normal issues do but just about on par for a year end issue. Most newsstands still had copies of the magazine late in December suggesting that in some areas it wasn't a big hit with readers.

The magazine's biggest impact seemed to be on the East Coast and in New York where it made more news within the publishing industry than it did with readers. Journalists everywhere discussed the merits of such an attack and the article actually spawned several rebuttal editorials in Springsteen's defense. Rock critic Robert Christgau, who is lambasted in the article, says Lombardi "was just doing the same thing as a journalist he accuses Springsteen of doing as a rock star. Talk about recycling — he's been criticized for all these things many times before."

Lombardi himself told the *New York Post* "I have to admit I've never been a big Springsteen fan. But I could have written the same thing about Michael Jackson, Prince or Bill Cosby. I don't say Springsteen doesn't feel for the people he purports to support. I'm trying to show how he's as much a manipulated political image as the presidential candidate."

> *Lombardi told the NY Post "I have to admit I've never been a big Springsteen fan. I'm trying to show how he's as much a manipulated political image as a candidate."*

And while the *Esquire* piece was the biggest bashing news, it was not the only criticism of Bruce Springsteen in the media these last few months. An equally scathing, but perhaps more intelligent and informative, article ran in the Winter 1989 issue of *New York Writer*. This piece by Victor Harwood also attacks Springsteen (it's headline "Bruce Springsteen: Relic of Rock") but does so in a more distanced manner. Harwood's thesis is that Springsteen's best work is behind him and that the machinations of being a big star have damaged Springsteen's ability to write songs of the street.

Harwood is particularly hard on Jon Landau and even includes a sidebar to his article that compares Landau to Colonal Parker and Brian Epstein. He criticizes Landau and Springsteen's management for not handling the Reagan quote better and for failing to push Springsteen in a more political direction.

With New York magazines like *Esquire* and *New York Writer* both taking shots at Springsteen you might think that at least in New Jersey, Bruce can do no wrong. Think again, as the third major piece of bashing came from a New Jersey paper, the *East Coast Rocker* (which formerly was the *Aquarian*). In a comment piece in its November 23, 1988 issue, music writer Paul Iorio calls Bruce Springsteen to task for his "stalled" career. The piece is headlined "Has Bruce Springsteen Run Out of Gas?"

Iorio's piece is clearly marked as opinion — Iorio chastizes Springsteen for releasing "Born to Run" twice in the last year, suggesting that if the Rolling Stones released "Brown Sugar" twice this year people would have called them dinosaurs. He charges Springsteen with "yuppie laziness" and suggests that maybe it's time to put him "out to pasture."

Iorio does give Springsteen credit for being a great "organizer" and says Springsteen's talent lies in being able to "sequence albums."

Springsteen himself has been silent on all the latest round of articles. Sources close to him said he was aware of the *Esquire* article.

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In interview

Most of E Street Band gigged with him first

Billy Chinnock's Badlands

BY ROBERT SANTELLI

There are a lot of names which are forever woven into the Asbury Park music legacy. The big ones — Springsteen, Southside, Miami Steve, Davey Sancious, Garry Tallent, Danny Federici — are indeed well known. Their part in this piece of rock music history has been deftly documented, both in *Backstreets* and *Thunder Road,* and in books like Dave Marsh's *Born to Run.*

Other players — Big Danny Gallagher, Big Bobby Williams, Albany Al Tellone, Little Vinnie Roslin, Mad Dog Vini Lopez — have also gotten some credit for their roles in making Asbury Park a city inextricably linked to American rock 'n' roll.

And then there is Billy Chinnock. One of the Shore's earliest success stories, his band, the Storytellers, was the first to release a record on a major label and to embark on a national tour. But over the years, Chinnock's contributions to the Asbury Park music scene have been, says Chinnock, clouded or inaccurately presented. More than any other artist, Billy Chinnock has fallen under the heavy shadow of Springsteen more times than he cares to remember.

It has had a profound effect on the progress of his career. Although he has released a batch of albums since Asbury Park's glory days, Chinnock has always been forced to battle claims of "copycat" and to correct errors made in print about his past.

After Chinnock paged through the issue of *Backstreets* which included the E Street Band Family Tree, he phoned editor Charles Cross and told him of the tree's inaccuracies. A corrected version will be included in the upcoming *Backstreets* book due this fall from Harmony.

Chinnock asked Cross for the opportunity to tell his side of the Asbury Park music story. Cross contacted me to interview Chinnock, and on the afternoon after Chinnock's October appearance at the Stone Pony, I turned on the tape recorder and started firing questions at him. Here is what he had to say:

Backstreets: You're unhappy and you're frustrated. You feel that your role in the history of the Asbury Park music scene has been understated, misrepresented, or worse, ignored, whenever journalists have written about the old days. And now you want to set the facts straight.

Billy Chinnock: That's right.

Backstreets: Why now?

Billy Chinnock: Because all the inaccuracies have crippled my career and really hurt me, personally. The worst of it is the Springsteen link. Most journalists just take the view that my career started after Springsteen was a star and that I tried to ride his coattails or something. And that's just not true. I always hoped that someone would set the record straight. For years I didn't want to sound off on the issue because it would look petty on my part. But I have a strong desire for my work to be judged in its own light. It's important that the real story of what went down in the early days is finally told. The fact is there were a lot of artists from Asbury who were around before Bruce rose to stardom. The scene didn't start with him.

Backstreets: Who did it start with? And how?

Billy Chinnock: Well, there were a lot of musicians around in the mid-'60s. Some of the bands I had, for instance, included future members of the E Street Band. Bands like the Storytellers, the Knightriders, the Downtown Tangiers Rockin' Rhythm and Blues Band, Glory Road.

JAMES SHIVE PHOTO

Backstreets: I remember the last band. But I also remember you leaving the scene just as it was about to break wide open.

Billy Chinnock: I left the Jersey Shore in the late '60s, early '70s. I went to New York and made contact with John Hammond, Sr. But my roots on the Jersey Shore go back to the early '60s.

Backstreets: The Storytellers were quite popular in teen clubs and such in the mid-'60s. This was the first band of yours to make a dent in the scene, no?

Billy Chinnock: That's right. The Storytellers was one of the first big Jersey Shore bands. The other big band at the time was Sonny and the Starfires which included Vini Lopez on drums.

Backstreets: Bruce joins his first band, the Castiles, around 1965. Were you aware of the band back then?

Billy Chinnock: I don't think too many of us were aware of the Castiles because they came out of Freehold, and back then, Freehold seemed a long ways away from Asbury Park, Neptune, Ocean Grove, and the other towns along the coast. I know I wasn't aware of the Castiles until later on.

Backstreets: Were there any musicians in the Storytellers who would later play with Springsteen?

Billy Chinnock: Yes. I discovered this accordian play from Flemington, N.J., Danny Federici. I remember Mrs. Federici bringing Danny and his accordian to my house in Millburn to audition. We all thought he sounded great. We persuaded his mother to buy him a Farfisa organ with a Leslie speaker. So he became a Storyteller.

Backstreets: It was you, then, who introduced Federici to the Shore music scene in the mid-'60s.

Billy Chinnock: I guess you could say that.

Backstreets: Did the Storytellers ever release a record?

Billy Chinnock: We had a record deal with Kama-Sutra. We recorded a song called "Cry with Me," which was a hit at the Shore. Based on the success of the single, we played all the Hullabaloo clubs, we did some TV shows. We had a great time.

Backstreets: So what happened to the band?

Billy Chinnock: Well, we replaced our drummer, Chippy Gallagher, with Vini Lopez. And about that time, the Storytellers gradually transformed itself into the Downtown Tangiers Rockin' Rhythm and Blues Band.

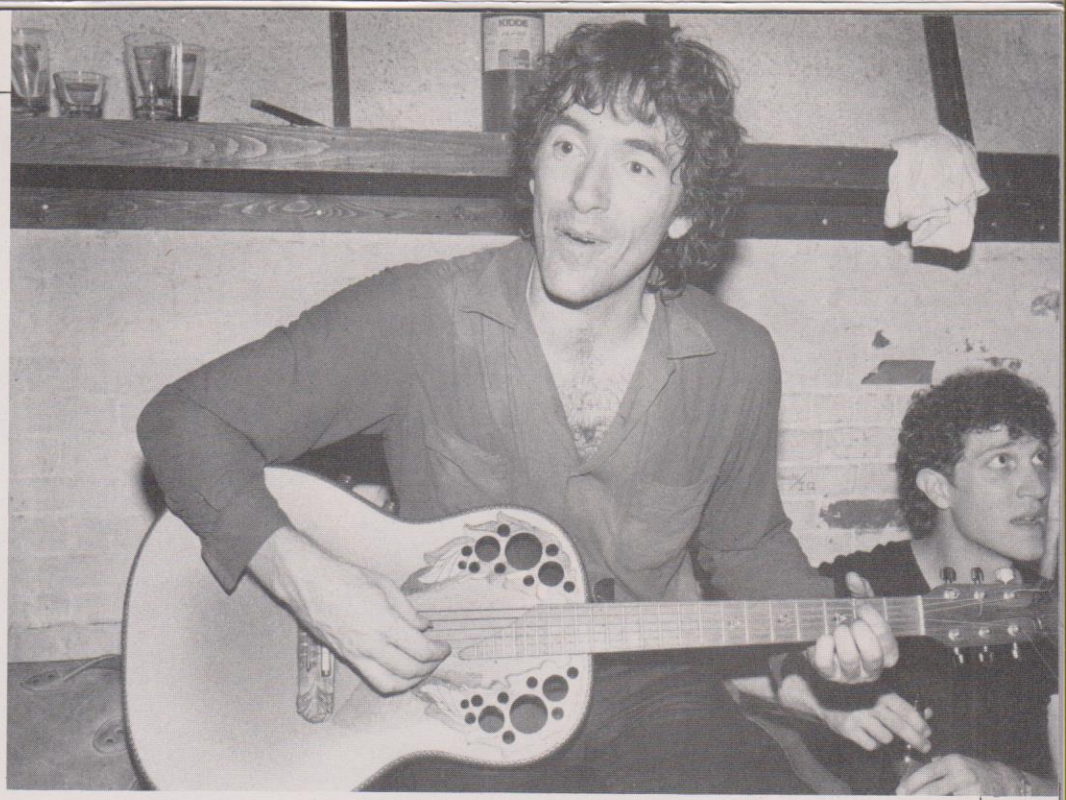
Backstreets: When did this occur?

Billy Chinnock: Oh, I'd say sometime around 1967.

Backstreets: Did the Downtown Tangiers Band play original music?

Billy Chinnock: Definitely. "Burn Baby Burn" was one song I wrote we did. Another was "Crown Liquor," a song that Bruce later included in the set of one of his early bands. We actually recorded an album worth of stuff. But nobody ever heard it, including myself, because the producer took off to California with the tapes and that was the last we heard of him. But we did a lot more than that. We played the Electric Circus in New York, we toured the

"What people have to understand is that there were other skinny kids with guitars, hopes, and dreams on the Shore in those early days besides Springsteen."



JAMES SHIVE PHOTO

country with the Joshua Light Show one fall. It was great. When we came off the road, our bass player, Wendell Johns, left the group. He was replaced by Garry Tallent. Garry, I think, played one or two gigs with us. Eventually, though, I pulled out of the band. I wanted to move out of Jersey and seek out a different lifestyle. I was thinking about Maine, and that's where I ultimately landed up. So, when I left the band, the guys went looking to get involved with other groups. I got a call from Danny a little later on. He said that he found a guitar player from Freehold who was just great. That, of course, was Bruce. It was the first time I had heard about him. The band Danny and Bruce first performed together in was Child.

Backstreets: You went up to Maine at this point, but you didn't stay.

Billy Chinnock: That's right. I was up there for a while and then came back to Jersey. I decided I wanted to put another band together. I got Garry Tallent and Big Bobby Williams and a keyboards player, Danny Massalino. I played guitar, Garry played bass, and Big Bobby was the drummer. We called the band Glory Road. After we'd been together for a bit, it was obvious that Danny Massalino wasn't working out. He lived up in north Jersey and this was definitely a Shore band. So I had heard about this black keyboard player from Belmar named Davey Sancious. I went over to his house and asked his mother if he could play in a rock band. She must have thought I was a nice kid because she let him join the band. He was an incredible player, yet real young. He was so far beyond the three chord rock thing. We didn't play together for a long time, but the time we did, I just loved. I remember Glory Road opening a few shows for Bruce back then.

Backstreets: This was the time of Upstage. How much were you involved in that scene?

Billy Chinnock: I painted the Upstage with Vini Lopez. Glory Road played the Upstage a lot.

Backstreets: So, before Garry Tallent, Davey Sancious, Danny Federici, and Vini Lopez teamed up with Bruce, they logged time with you.

Billy Chinnock: That's absolutely right.

Backstreets: What ultimately happened to Glory Road?

Billy Chinnock: Well, I got hepatitis and mono from playing the Upstage nine hours a night and eating poorly. I was in bed for eight months and nearly died. Bruce was a strong musical force and Glory Road was made up of such good players that they all eventually joined Bruce. When I recovered, there was nothing left for me, bandwise. That's when I began going up to New York City. I met John Hammond and developed a relationship with him. Bruce did, too. In fact, Hammond loved Bruce's stuff. I thought that I needed to make some sort of positive change in my life or I was going to be dead at 23. So I moved to Manhattan for a while, took a little voyage into blues, which I loved, and got to know James Cotton. Then I moved to Maine, and didn't come back for a long time.

Backstreets: Was your first record, *Billy Chinnock Blues,* recorded during this period?

Billy Chinnock: It was. That LP was on Paramount Records and John Hammond did the liner notes for it. He couldn't get me signed at CBS, so he helped me get signed to Paramount. And then he did the liner notes. He was a great guy.

Backstreets: You went to Maine and this time you stayed there for most of the 1970s.

Billy Chinnock: Yes. And I got a band together and we helped build a scene in the Northeast that was as good as the one in Jersey. At first I used New York musicians, people like Buffalo Bill Gelber and Howie Wyeth from Dylan's band. Then, when Vini left Bruce and the E Street Band, he ultimately came up and played in my band again.

Backstreets: Lopez played on *Badlands,* your record that was released by Atlantic Records in the late '70s.

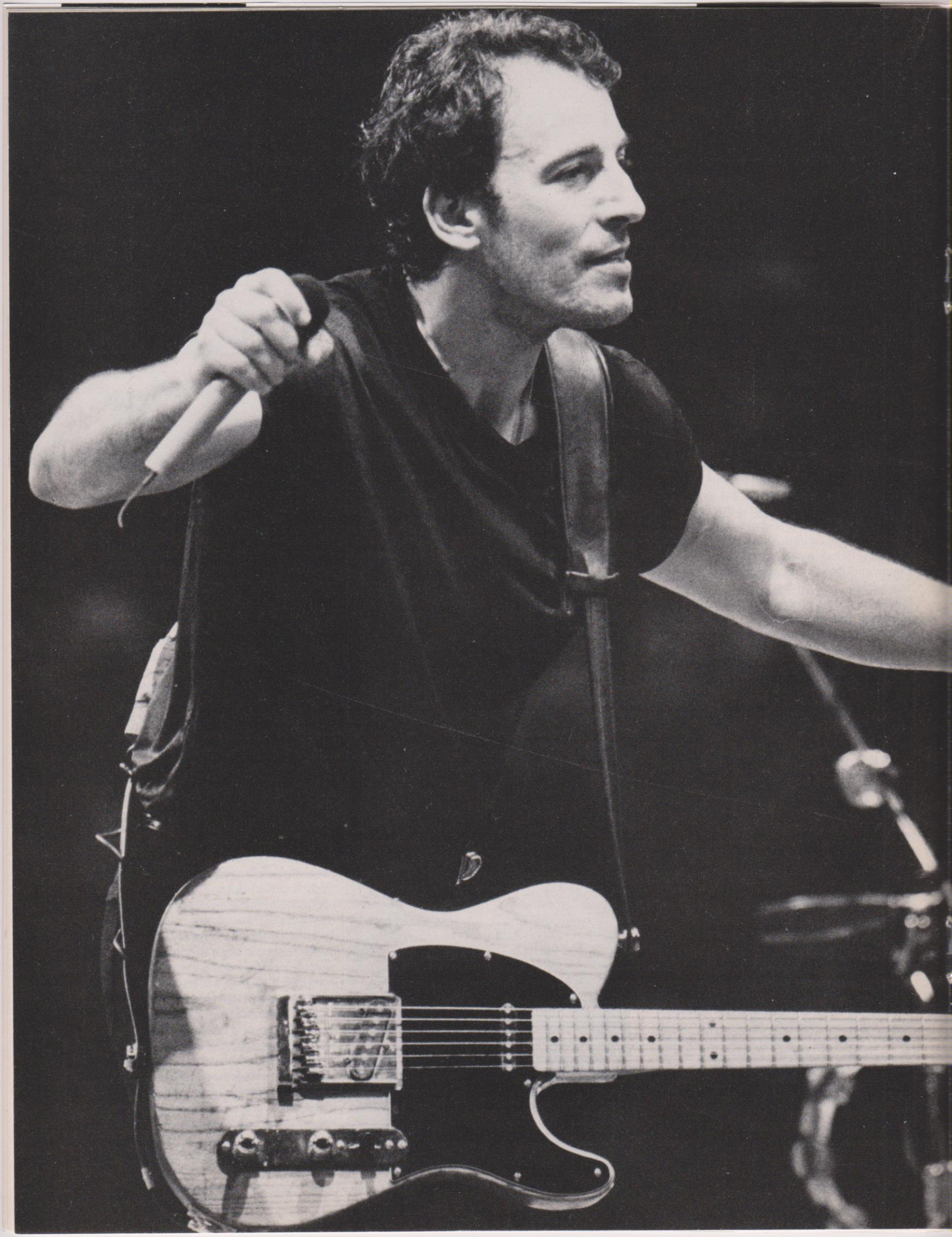
Billy Chinnock: That's true. And talk about bad timing. Unbeknownst to me, Bruce had a record on the way out with a song called "Badlands" on it. I think he was even going to call his album *Badlands.* He wound up calling it *Darkness on the Edge of Town.* My album preceded his album by several months. But his single was "Badlands," and even though my style of music was completely different than his, I got all kinds of grief about me calling my album *Badlands.* The New York press cut my head off. Journalists never took the time to search out the story. They made it appear that this guy, Bill Chinnock, was out to exploit whatever Bruce did. Which was so far from the truth, it's funny.

Backstreets: From that point on you were labeled a "Bruce Clone."

Billy Chinnock: Yeah, that and a Johnny-come-lately and a lot worse. And every piece of work I've done since then has been tainted with that myth. You have to understand that I'm one of Bruce's biggest fans. He's an artist of a lifetime. But I would like for artists like myself to have their music be judged on their own merit. It hurts when you work for a year on an album and then it's stamped and not investigated. The reason why I'm speaking up now is to that the curse can finally be killed and my history can finally be told in an accurate way. I don't care if my music is loved or hated by people. I just want it to be judged fairly.

Backstreets: You're not the only one who has suffered from cries of "Bruce clone." Certainly Southside Johnny had to deal with that at one point in his career. So has John Cafferty of the Beaver Brown Band.

Billy Chinnock: I know that. But that doesn't make it any easier to accept. I have a new album ready and a wonderful band, and I want my music to be understood. Maybe then I can rid myself of the misinterpretation that has plagued me for so long. I'm proud of what I've accomplished as a musician. I'm proud of my Jersey Shore roots. What I have to say and what I've done in no way diminishes Springsteen's importance or the greatness of his music. What people have to understand is that there were other skinny kids with guitars, hopes, and dreams on the Shore in those early days besides Springsteen. To deny that is not what it's supposed to be about. At least not in my heart.



YOUR BRUCE SPRINGSTEEN DREAMS SHOW

By Erik Flannigan
Photographs by Debra L. Rothenberg

Our Dream Show contest has been the most popular in the history of *Backstreets Magazine*. Almost 2,000 of you took the time to construct your ultimate Bruce Springsteen dream show. In case you missed it, the premise went like this: Imagine that Bruce Springsteen and the E Street Band were booked for 25 nights at the Meadowlands Arena. A nationwide contest is held asking fans to submit set-lists for the 25th show, with the winner flown to the show, given two front row seats and a show made up of the 32 songs of his or her choice in the order they had picked them. We asked our readers to send in their 32-song set lists, the only restrictions being that the songs selected must have been played live from 1972-1989, or been officially released by CBS. The response was overwhelming and the choices were so interesting that we decided to run as many of them as possible and make a major feature out of the results.

Not only have we run the lists, but we've also done some tabulation on the selections for the most prominent positions in the show (i.e. what song will open the second set, etc.). For those results we've highlighted the top song in bold, and then listed the next nine choices in descending order. We've also pulled out some other unusual features across the lists that we found entertaining. Add to that the lists of some prominent Springsteen aficionados and you've got a detailed look at the Springsteen concert experience from the fan's point of view.

The responses themselves couldn't have been more varied. Some people chose to restrict their lists to only those songs they felt there was any chance of Bruce playing again. Others went the opposite way, filling their list with dozens of songs not played in the last ten years. Some of the lists do an excellent job of covering every phase of Springsteen's career and seem almost possible. Songs like "Born to Run" and "Thunder Road" were predictably on most every list, but older songs like "Kitty's Back" and "Incident on 57th Street" showed very strong response, despite not having been played in over eight years. Though we didn't check them all, none of the lists received, to our knowledge, have ever actually been played, but in your investigations if you notice one that is exactly or almost close to a show that did occur, let us know.

One similarity between many of the responses was the comments from our readers as to how difficult — and at the same time enjoyable — coming up with these lists. Some of you said you spent hours, changed your choices untold times or even sent in more than one list in an attempt to deal with the frustration of limiting your choices down to 32. The multiple set list winner has to be Ralf Dissman of West Germany — he took our contest to its limit, creating different set lists for all 25 shows of our imaginary stand.

There is simply no way to print all the responses, but we've tried to pick a good cross section of the lists and we think you'll find the results thought provoking. "Rosalita" in the middle of the first set? "Mary, Queen of Arkansas" to close out the first set? Yes, it's all there along with hundreds of other imaginative choices. So spend an hour looking through these and imagine what might be. We've done our part and sent all the responses to Bruce, so cross your fingers and enjoy.

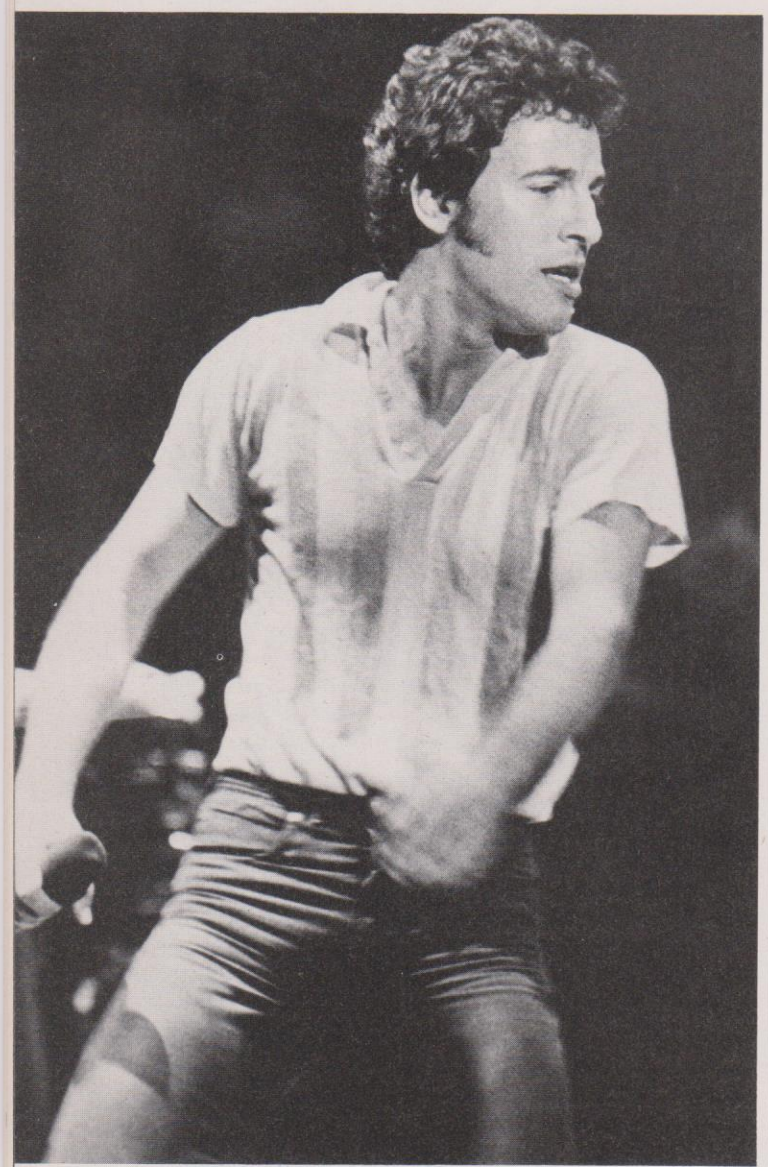
CONTINUED ON NEXT PAGE ►

SHOW DREAM

THE RESULTS:

FIRST SET OPENER

►**Thunder Road**
Badlands
Born in the USA
Night
Born to Run
Tunnel of Love
Prove It All Night
Summertime Blues
Follow That Dream
E Street Shuffle



Perhaps the most important choice of all is what song will open the show. The top six vote getters have all been used frequently to open shows in the past. Besides opening shows in '75, '80, '81 and '84, "Thunder Road" probably took first place because it opens the *Live 75-85* set. "Badlands" opened much of the '78 tour, "Born in the USA" the '84 and '85 tours, "Night" the '76 tour and "Tunnel of Love" the '88 tour. Among the more unusual choices were "Roulette," "Ain't Too Proud to Beg," "From Small Things . . ." and "Have Love, Will Travel." Other popular choices included "Incident," "Out in the Street," "Good Rockin' Tonight," "Light of Day" and "Blinded by the Light." Overall, 59 different songs were selected to start the show.

CLOSE THE FIRST SET

►**Thunder Road**
Born in the USA
Jungleland
Backstreets
Chimes of Freedom
Rosalita
Badlands
Born to Run
Racing in the Streets
Spare Parts

The same song to open and close the set? Not quite. Whereas in voting for the show opener, "Thunder Road" beat out "Badlands" by a single vote, to close the first set, "Thunder Road" beat "Born in the USA" by a margin of 4 to 1. Closing the first set just seems like the natural placement for "Thunder Road," and it was used in that position for much of the tours between 1980 and 1985. "Born in the USA" was used to close the first set at most of the Tunnel tour shows, hence its strong finish. "Chimes of Freedom" received strong voting from European fans who saw it in that position on the '88 European tour. "Rosalita" is a somewhat surprising choice considering it has always closed the second set. Unusual choices to close the first set included, "Mary, Queen of Arkansas," "Candy's Room," "Saint in the City," "Kitty's Back," "Drive All Night," "Reason to Believe" and "Open All Night." 54 different songs were selected to close the first set.

OPEN THE SECOND SET

►**Paradise by the C**
Tunnel of Love
Born in the USA
Thunder Road
She's the One
Hungry Heart
Cadillac Ranch
Tougher Than the Rest
Cover Me
Badlands

Again, second set openers from past tours make a strong showing here. "Paradise by the C" is another song that is hard to imagine coming in any other position in the show. Its reoccurrance on the European leg of the *Tunnel* tour probably cinched its finish here. "Tunnel of Love" has never opened a second set, but its inclusion on many lists seemed an attempt to give the show two opening songs. "Thunder Road" seems to finish high in the voting in any position, showing its wide appeal among all voters. This position had more different songs voted than any other, with 87 different songs selected. Among the most interesting other choices were "Run Through the Jungle," "Valentine's Day," "Remember When the Music," "Wear My Ring Around Your Neck," "E Street Shuffle," "Seaside Bar Song," "Johnny 99" and "State Trooper."

CLOSE THE SECOND SET

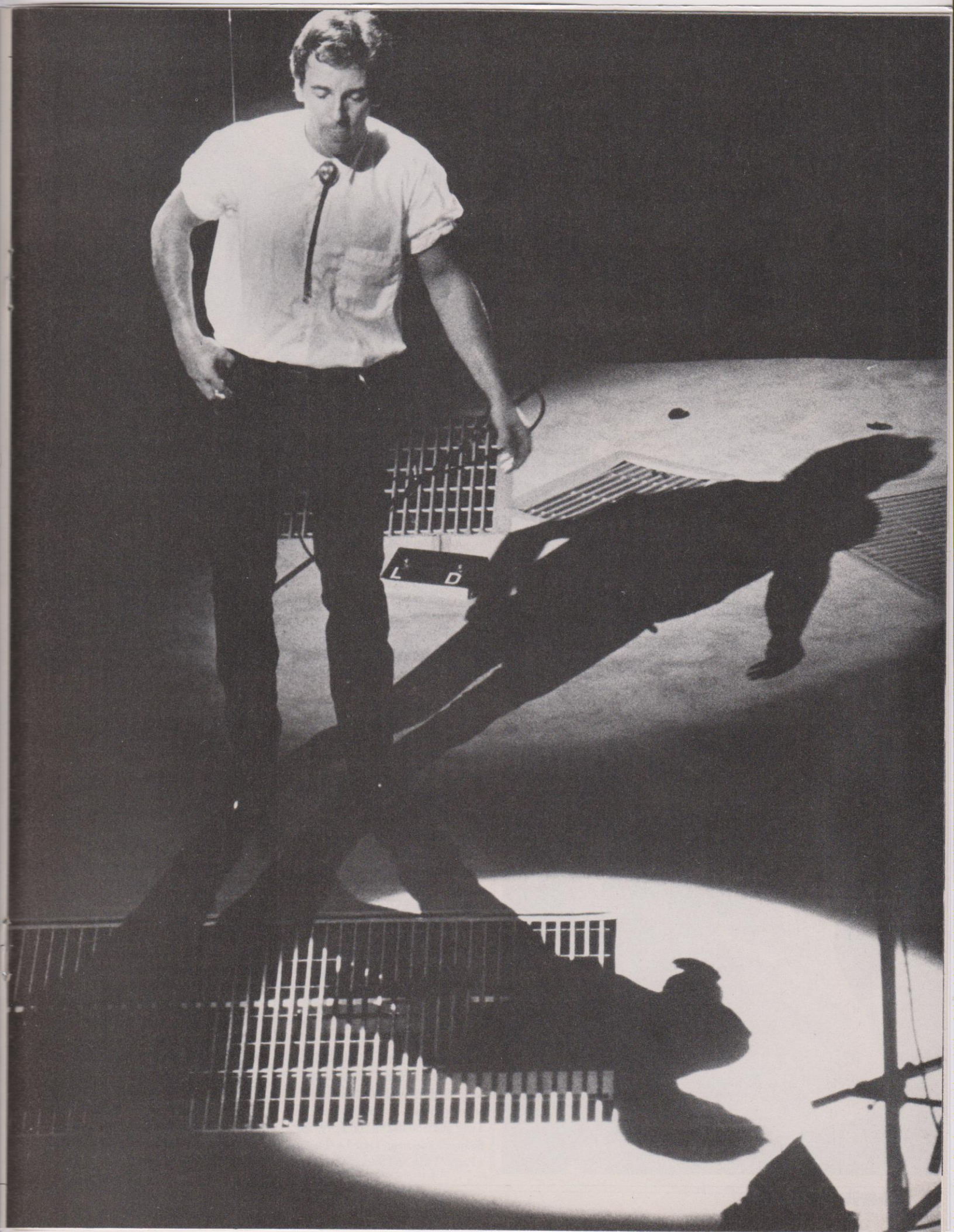
►**Rosalita**
Jungleland
Born to Run
Light of Day
Backstreets
Thunder Road
Glory Days
Born in the USA
Racing in the Street
tie: Thundercrack, Kitty's Back, Can't Help Falling in Love

Surprise, surprise. Well, you folks are traditionalists. "Rosalita" was the big winner, easily doubling the votes for "Jungleland." "Racing" was a bit of a surprise considering that it was only played in that position during the late part of the '84 tour. Other original votes included, "Lost in the Flood," "Crying," "Cautious Man," "NYC Serenade " "Double Shot of My Baby's Love," "Price You Pay," "Open All Night," "Trapped" and "Roulette." 58 different songs were selected to close the second set.

KILLER ENCORES

Ballad of Easy Rider/Rave On/Born to Run/Louie, Louie/Crying/ Quarter to Three
—James Campbell, Lawrence, KS

Can't Help Falling in Love/ Mountain of Love/Kitty's Back/ Quarter to Three/Tenth Avenue Freeze-out/In the Midnight Hour
—Debbie Holtzman, Roslyn, NY



Mona — She's the One/Backstreets/Little Queenie/Rosalita/Double Shot of My Baby's Love/The Fever
—Matthew Karns, Bloomsburg, PA

Jungleland/Tenth Avenue Freeze-out/Detroit Medley/Light of Day/Price You Pay
—David Voltz, Warner Robbins, GA

Glory Days/Janey, Don't You Lose Heart/Boom Boom/I'm a Rocker/Twist and Shout/Do You Love Me/Sherry Darling/Quarter to Three
—Juha Honkkila, Helsinki, FIN.

THE ULTIMATE DETROIT MEDLEY

Devil With the Blue Dress/Good Golly Miss Molly/C.C. Rider/Jenny Take a Ride/Shake/Sock it to Me Baby/Sweet Soul Music/High School Confidential
—Seth Brett, Jericho, NY

Devil With the Blue Dress/Good Golly Miss Molly/C.C. Rider/Jenny Take a Ride/Shake/You Can't Sit Down/Land of 1000 Dances/Street Fightin' Man/Travelin' Band/Band Intros/I Hear a Train/Devil With the Blue Dress/Sweet Soul Music
—Graham McIntosh, Wooler, ENG

Devil With the Blue Dress/Good Golly Miss Molly/C.C. Rider/Jenny Take a Ride/Mystery Train/Wabash Cannonball/Lonesome Train/I Hear a Train/All Aboard/Travelin' Band/Back in the USA/I Got You (I Feel Good)/Sock it to Me Baby/Shake/Sweet Soul Music/Uptight (Everything's All Right)/You Can't Sit Down/Highschool Confidential/Land of 1000 Dances/Mony Mony/Devil With the Blue Dress
—Leigh Thomas, Lakeland, FL

The authors of these lists made the most of counting the medley as one song. Graham McIntosh also had another medley to close his show of: Twist and Shout/Do You Love/La Bamba/Little Latin Lupe Lu/Having a Party/Twist and Shout.

ACOUSTIC SETS

These people chose to open their shows with acoustic sets:

Bruce solo on piano. Blinded by the Light/Meeting Across the River/Sandy/Reason to Believe/Take Me Out to the Ballgame/Paradise by the C/Saint in the City/Growing Up/Thunder Road/Candy's Room/Drive All Night. Bruce solo on guitar. Backstreets/Born to Run/Johnny 99/This Land is Your Land/No Surrender/All That Heaven Will Allow
—Kevin Darling, Ft. Lauderdale, FL

Whole band playing acoustically. Bad Moon Rising/Blowin' in the Wind/Atlantic City/No Surrender/Promised Land/Thunder Road/One Step Up/Man at the Top/My Hometown/Sugarland/I Ain't Got No Home/Born in the USA/Follow That Dream/Born to Run
—Chuck Pavonarius, Philadelphia, PA

Bruce, Nils and Danny acoustically. Ain't Got You/Open All Night/ Johnny 99/Shut Out the Light/I Ain't Got No Home/Fire/No Surrender/The River/Hungry Heart/Thunder Road/Born to Run
—John Wollam, Delran, NJ

YOUR DREAM SHOWS
Out in the Street/Rosalita/Sandy/ All That Heaven Will Allow/I Wanna Marry You/Independence Day/Walk Like a Man/For You/Be True/Janey, Don't You Lose Heart/ The Promise/Point Blank/Something in the Night/Jungleland// Remember When the Music (acoustic)/Man at the Top (acoustic)/ No Surrender (acoustic)/Thunder Road (acoustic)/Badlands/Seeds/ Ring of Fire/Meeting Across the River/Incident on 57th Street/ Johnny 99/Darkness/Chimes of Freedom/Glory Days//Follow That Dream/Price You Pay/Bobby Jean/ Backstreets/Born to Run
—Dave Caruso, Schuylhill Haven, PA

The Promise/Thunder Road/Adam Raised a Cain/Roulette/Seeds/Born in the USA/I'm on Fire/Because the Night/Night/Backstreets/Jungleland/Racing in the Street//Hungry Heart/Sherry Darling/You Can Look/She's the One/Rosalita// Tunnel of Love/Point Blank/The River/Lost in the Flood/Meeting Across the River/We Gotta Get Out of this Place/Born to Run/No Surrender/Drive All Night/I'm Bad, I'm Nationwide//E Street Shuffle/ Raise Your Hand/Twist and Shout/ Little Latin Lupe Lu/You Can't Sit Down
—Christine Wiamer, Parlin, NJ

"Bruce has played 24 shows and takes a week off to rest up for the final marathon. He's secretly told Clarence that he fully intends on making good on his promise to rock the house into the ground. From my front row seat, the house lights drop like night, a single spot shines straight down on a solitary figure strumming an acoustic guitar: Man at the Top (acoustic)/Born to Run/Prove it All Night/Tenth Avenue Freeze-out/ Spirit in the Night/Open All Night/ The Big Payback/Tunnel of Love/ Badlands/Thunder Road//Kitty's Back/Candy's Room/Ain't Got You-Mona-She's the One/Valentine's Day/Sandy/Under the Boardwalk/Jersey Girl/Hungry Heart/Born in the USA (acoustic)/ Growin' Up/Backstreets-Drive All Night/Jungleland//Incident on 57th Street/Rosalita/I'm a Rocker/ Cadillac Ranch/Glory Days/Rockin' All Over the World/Detroit Medley/I Hear a Train/You Can't Sit Down/High School Confidential/Quarter to Three
—John Purlia, San Diego, CA

E Street Shuffle/Night/The Ties that Bind/Adam Raised a Cain/Born to be Wild/Saint in the City/Atlantic City/The Promise/Cautious Man/Downbound Train/Streets of Fire/Roulette/Shut Out the Lights/ Who'll Stop the Rain/Born in the USA//You Can Look-Mona-She's the One/The Fever/For You/ Prove It All Night/Open All Night/Tougher Than the Rest/The River/Spare Parts/Heartbreak Hotel/Be True/Born to Run// Sandy/Seaside Bar Song/Rosalita/ Glory Days/I'm a Rocker/Detroit Medley-Travelin' Band
—Kelly Leichert, Regina, CAN

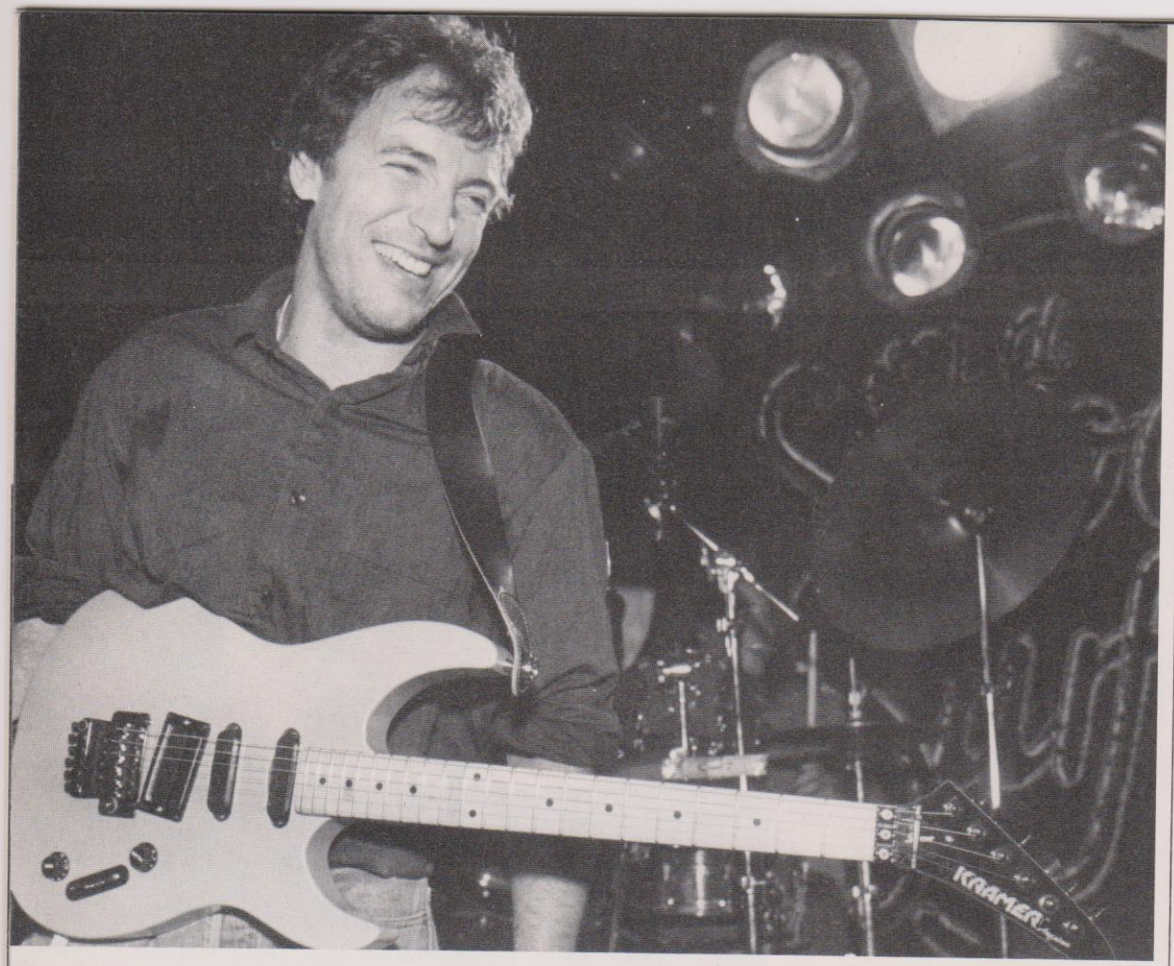
Oh Boy/Candy's Room/Tunnel of Love/Price You Pay/The River/ Heartbreak Hotel/Jackson Cage/ Roulette/Prove It All Night (guitar intro)/It's My Life/The Ties That Bind/Deportee/I Fought the Law/ Thunder Road//Run Through the Jungle/Fire/Streets of Fire/Saint in the City/Proud Mary/Stolen Car/ Walk Like a Man/Darkness/Not Fade Away/She's the One/Backstreets/Rosalita//Ballad of Easy Rider/Rave On/Born to Run/Louie, Louie/Crying/Quarter to Three
—James Campbell, Lawrence, KS

Independence Day/Born in the USA/Be True/Downbound Train/ Racing in the Street/Spare Parts/ Backstreets/Ain't Got You-She's the One/Candy's Room/Prove It All Night (long intro)/Light of Day/ Because the Night/Dancing in the Dark/Saint in the City/The River// Wear My Ring Round Your Neck/ Boom Boom/Thunder Road/Reason to Believe/No Surrender (acoustic)/ Cadillac Ranch/Sherry Darling/You Can Look/Tunnel of Love/One Step Up/Roulette/Point Blank/ Jungleland//The Promise/Detroit Medley/Born to Run/Quarter to Three
—William Blaik, Risca, WALES

Ain't Got You (a capella)/She's the One/Drive All Night/Cover Me/ Hearts of Stone/I'm on Fire/The River (acoustic)/Backstreets/ Badlands/Trapped/The Ties That Bind/Streets of Fire//Get Up, Stand Up/Seeds/Johnny 99//Born to Run (acoustic)/I'm Goin' Down/Incident on 57th Street/One Step Up/Kitty's Back/Out in the Street/Downbound Train/Jersey Girl/The Fever/ Because the Night/Racing in the Street/Cadillac Ranch/Jungleland// The Promise/Rosalita/Spirit in the Night/Detroit Medley
—Sue Reigle, Lakewood, CO

Born to Run/Be True/Mountain of Love/Thundercrack/Reason to Believe/Open All Night/It's My Life/Frankie/Prove It All Night/ Glory Days/Spare Parts/Action in the Streets/Kitty's Back/Thunder Road/Chimes of Freedom//Paradise

DREAM SHOWS



DREAM SHOW

By the C/Cover Me/Hungry Heart/Pink Cadillac/Part Man, Part Monkey/Because the Night/Wreck on the Highway/Backstreets-Drive All Night/Jungleland/Zero and Blind Terry/Light of Day-Born to Be Wild//Born to Run (acoustic)/The Promise/Incident on 57th Street/Rosalita/Have Love, Will Travel/Havin' a Party
—Mike Thatcher, Canajoharie, NY

Born in the USA/Badlands/Jackson Cage/Used Cars/Something in the Night/Darlington County/Johnny 99/Tunnel of Love/Sandy/Who'll Stop the Rain/Highway Patrolman/Spirit in the Night/Cadillac Ranch/Prove It All Night/Thunder Road//The River/Walk Like a Man/When You're Alone/Independence Day/Backstreets/My Hometown/Incident on 57th Street/Drive All Night/Fire/Lost in the Flood/War/Jungleland//Born to Run/Blinded By the Light/Rosalita/Detroit Medley/Twist and Shout
—David Iannuzzi, Williamsburg, VA

Who'll Stop the Rain/Badlands/Spirit in the Night/Lost in the Flood/Walk Like a Man/Price You Pay/Vigilante Man/For You/Candy's Room/Roulette/Action in the Streets/Spanish Harlem/Jungleland/Thunder Road//Tenth Avenue Freeze-out/Saint in the City/The Fever/Downbound Train/Promised Land/Something in the Night/Meeting Across the River/Point Blank/In the Midnight Hour/Because the Night/Incident on 57th Street/Rosalita//Rave On/Drift Away/Born to Run/Chimes of Freedom/We Gotta Get Out of this Place/Higher and Higher
—Tony Stergio, Lawrence, KS

Blinded By the Light/Saint in the City/Tenth Avenue Freeze-out/Sherry Darling/She's the One/The River/My Father's House/Open All Night/Sandy/Lost in the Flood/Incident on 57th Street/Meeting Across the River/Jungleland/Thunder Road//NYC Serenade/Promised Land/Badlands/Adam Raised a Cain/The Ties that Bind/Because the Night/Tunnel of Love/Brilliant Disguise/Something in the Night/Stolen Car/Backstreets/Drive All Night/Born to Run//Prove It All Night (guitar intro)/Cadillac Ranch/Glory Days/Rosalita/Kitty's Back
—J. Sperber, Denver, CO

Summertime Blues/Badlands/Thundercrack/Trapped/Two Hearts/Glory Days/Atlantic City/When You're Alone/Point Blank/Spare Parts/Born in the USA/Backstreets/Streets of Fire/Thunder Road//I Fought the Law/Growin' Up/Promised Land/Mona/She's the One/Open All Night/Sweet Little Sixteen/Part Man, Part Monkey/Valentine's Day/My Hometown/Light of Day//This Land is Your Land/For You/Candy's Room/Incident on 57th Street/Born to Run//The Fever/Quarter to Three
—George Mazus, Hammond, IN

The River/Roulette/Born to Run/Factory/Racing in the Street/Open All Night/Tunnel of Love/Prove It All Night/Sandy/Spare Parts/Promised Land/Downbound Train/Run Through the Jungle/Badlands//Mountain of Love/Crush on You/Darlington County/You Can Look ('88 version)/Tougher Than the Rest/Candy's Room/Street Fightin' Man/Saint in the City/Jungleland/Thunder Road//Backstreets/No Surrender (full band)/Sea Cruise/Light of Day/Double Shot Of My Baby's Love/Rosalita/Detroit Medley/Quarter to Three
—Simpson, Durham, NC

Run Through the Jungle/Price You Pay/Born in the USA/Vigilante Man/I'm Goin' Down/Lonely Teardrops/Dancing in the Dark/Be True/Atlantic City/Born to Run (acoustic)/Across the Borderline/No Surrender/Thunder Road//Trapped/This Land is Your Land/Who'll Stop the Rain/Factory/Darkness/Two Hearts/Tunnel of Love/Brilliant Disguise/Jackson Cage/Glory Days/Rosalita/Santa Claus//Jungleland/Street Fightin' Man/Stay/Drift Away/Have Love, Will Travel/Quarter to Three/Havin' a Party
—Shelly Vietz, Bismarck, ND

Badlands/Streets of Fire/Night/Out in the Street/Tenth Avenue Freeze-out (slow piano)/Point Blank/Atlantic City/Open All Night/Darkness/The River/Promised Land/Racing in the Street/Thunder Road/Paradise by the C/Tunnel of Love/Tougher Than the Rest/Hungry Heart/Dancing in the Dark/Bobby Jean/Saint in the City/She's the One/Frankie/Incident on 57th Street/Backstreets/Jungleland/Rosalita//NYC Serenade/Kitty's

Back/Prove It All Night (guitar intro)/Born to Run/A Love So Fine/Quarter to Three
—Joe Crawford, Pittsburgh, PA

My Hometown/Roulette/Light of Day/Promised Land/Crush on You/Open All Night/Ramrod/Spare Parts/Two Hearts/Drive All Night/Walk Like a Man/Two Faces/One Step Up/Price You Pay/Tunnel of Love//Darlington County/Glory Days/Thundercrack/For You/Up on the Roof/Wild Billy's Circus Story/Frankie/Tenth Avenue Freeze-out/Born to Run/Backstreets/Meeting Across the River/Jungleland//Rosalita/Boom Boom/Detroit Medley/No Surrender/Stand On It
—Jeffrey Bogusz, West Lafayette, IN

THEME SHOWS

Born to Run/Tenth Avenue Freeze-out/Does This Bus Stop at 82nd Street/Incident on 57th Street/Racing in the Street/Out in the Street/Streets of Fire/Backstreets/Thunder Road/Two for the Road/Highway Patrolman/Wreck on the Highway/Working on the Highway/Cadillac Ranch/Pink Cadillac//Used Cars/Stolen Car/Drive All Night/Prove It All Night/Open All Night/Something in the Night/Spirit in the Night/Because the Night/Night/Light of Day/Blinded By the Light/Shut out the Light//Dancing in the Dark/Tunnel of Love/Hungry Heart/Glory Days/Born in the USA
—Bruno Pelletier, Rimouski, CAN

Prove It All Night/Spirit in the Night/Night/Because the Night/Something in the Night/Darkness on the Edge of Town/Drive All Night/Open All Night/Dancing in the Dark/Light of Day/Blinded By the Light/Factory/Working on the Highway/Out in the Street/Thunder Road//Rendezvous/I'm on Fire/Tunnel of Love/Two Hearts/The Ties That Bind/You Mean So Much to Me Baby/Be True/Brilliant Disguise/I'm Goin' Down/When You're Alone/No Surrender/Born to Run//Badlands/Good Rockin' Tonight/Havin' a Party/Then She Kissed Me/Quarter to Three
—Natalie R. Britain, Tampa, FL

The Questions: For You/No Surrender (full band)/Prove It All Night/Spare Parts/When You're Alone/The River/Deportee/Seeds/Roulette/Vigilante Man/Price You Pay/Point Blank/Born in the USA/Promised Land/Darkness//The Answers: Thunder Road/Open All Night/Night/Across the Borderline/The Promise/Reason to Believe/The Ties That Bind/Tougher Than the Rest/Cadillac Ranch/Jungleland/Born to Run/Light of Day//Good Rockin' Tonight/Rave On/Stand On It/Rosalita/Spirit in the Night
—Kevin Harb, Santa Clara, CA

YOUR DREAM SHOWS

You Can Look (a capella)/Summertime Blues/Mountain of Love/Rendezvous/State Trooper/Shut Out the Light/Who'll Stop the Rain/No Surrender (full band)/ Does This Bus Stop at 82nd St?/For You/Don't Look Back/It's My Life/Thunder Road/Born in the USA//Action in the Streets/I'm a Rocker/Stand On It/Across the Borderline/Price You Pay/Man at the Top/Fire/Crying/Backstreets/Blinded By the Light/NYC Serenade/Thundercrack//Follow That Dream/Jungleland/Born to Run//Incident on 57th Street/Rosalita//Stay/Quarter to Three
—Hal Schwartz and Roger Eng New Hyde Park, NY

Summertime Blues/Night/Spirit in the Night/Johnny 99/Open All Night/Jackson Cage/Out in the Street/Promised Land/Prove It All Night/Darkness/Racing in the Street/The River/Born in the USA/Badlands/Thunder Road//Be True/Tunnel of Love/Preacher's Daughter-She's the One/For You/Downbound Train/Meeting Across the River/Jungleland/Backstreets/Drive All Night/Growin' Up/Light of Day// Valentine's Day/Incident on 57th Street/Rosalita/Born to Run/Twist and Shout/Quarter to Three
—Scott Noble, Westport, CT

Good Rockin' Tonight/Badlands/Don't Look Back/Rendezvous/Racing in the Street/The Promise/Ballad of Easy Rider/The River/Prove It All Night/Tunnel of Love/Point Blank/Backstreets//Run Through the Jungle/Born in the USA/Trapped/Up On the Roof/Thundercrack/Kitty's Back/Pink Cadillac/You Can Look/Brilliant Disguise/Can't Help Falling in Love/Because the Night/Rosalita//Goin' Back/Follow That Dream/Born to Run/Double Shot Of My Baby's Love/Stand On It/Detroit Medley/I Don't Want to Hang Up My Rock 'n' Roll Shoes/Quarter to Three
—Bob Kim, Pacifica, CA

It's My Life/Saint in the City/Sandy/Brilliant Disguise/Spanish Harlem/I Want You/Incident on 57th Street/Spare Parts/Janey, Don't You Lose Heart/Fire/Darkness/NYC Serenade/Follow

That Dream//Point Blank/Run Through the Jungle/Vigilante Man/Sugarland/The River/Two Faces/The Fever/Fade Away/Used Cars/Preacher's Daughter/Backstreets/Thunder Road/Pink Cadillac//Jungleland/Can't Help Falling in Love/Thundercrack/This Land is Your Land/Chimes of Freedom/Born to Run (acoustic)
—Diane Weisel, Germantown, MD

Incident on 57th Street/Born to Run/Boom Boom/Darkness/Blinded By the Light/NYC Serenade/The Ties That Bind/Fade Away/Price

DREAM SHOW

You Pay/The River/Promised Land/Prove It All Night/Racing in the Street/Thunder Road/Jungleland//Tunnel of Love/Be True/For You/Follow That Dream/Tougher Than the Rest/Pretty Flamingo/Mona-She's the One/The Fever/Backstreets/Saint in the City/Thundercrack//The Promise/Sandy/Drift Away/Cadillac Ranch/Sherry Darling/Quarter to Three
—Michelle Maiatico, Colesville, MD

Tunnel of Love/Boom Boom/Adam Raised a Cain/Streets of Fire/The River/Lost in the Flood/State Trooper/Open All Night/The Big Payback/Spare Parts/War/Badlands/Thunder Road//Hungry Heart/Cadillac Ranch/I'm a Coward/Point Blank/Not Fade Away/She's the One/Saint in the City/From Small Things. . . /Mountain of Love/Prove It All Night//Born to Run (acoustic)/Kitty's Back/Wild Billy's Circus Story/Does This Bus Stop at 82nd St /Tenth Avenue Freeze-out/Two for the Road/Can't Help Falling in Love/Thundercrack/Raise Your Hand
—Corey Burnett, Bowie, MD

Thunder Road (slow piano)/Who'll Stop the Rain/Badlands/Vigilante Man/The Fever/Johnny 99/Open All Night/The River/Two Hearts/Prove It All Night (guitar intro)/Candy's Room/Not Fade Away-Mona-She's the One/Crush on You/Don't Look Back/The Promise/Incident on 57th Street/For You (slow piano)/Drift Away/Fade Away/Meeting Across the River/Stolen Car/Backstreets-Drive All Night/Can't Help Falling in Love With You (acoustic)//Follow that Dream/Born to Run (acoustic)//Havin' a Party/Travelin' Band/Rockin' All Over the World/Ramrod/Quarter to Three/Rosalita/Ain't Too Proud to Beg
—James Butler, Hyde Park, MA

Tunnel of Love/Mountain of Love/Be True/Something in the Night/Vigilante Man/State Trooper/Saint in the City/You Never Can Tell/Crush on You/I'm Goin' Down/Darkness/Spare Parts/Roulette/Badlands/Thunder Road//Incident on 57th Street (with Suki)/Point Blank/Not Fade Away-She's the One/Kitty's Back/Then She Kissed Me/Does This Bus Stop at 82nd Street/Streets of Fire/Because the Night/Cadillac Ranch/I Fought the Law/Rosalita//Jungleland/Born to Run/No Surrender (acoustic)/Street Fightin' Man/Native American (with Little Steven)/Two Hearts (with Little Steven)
—Michael Spera, Valley Stream, NY

AMNESTY DREAM SETS

#1 Murder Inc./Roulette/Promised Land/Mansion on the Hill (with Tracy Chapman)/Promised Land/Trapped/War/Born in the USA/My Hometown/Thunder Road/Born to Run/Glory Days/Twist and Shout
#2 Born in the USA/Seeds/Vigilante Man/Across the Borderline/Promised Land/Spare Parts/War/Shut Out the Lights/Thunder Road/Born to Run/Glory Days/Raise Your Hand
—Joe Schwind, Alexandria, VA

ALMOST IMAGINABLE CAREER RETROSPECTIVE SHOWS

Born in the USA/Prove It All Night/Streets of Fire/Atlantic City/Darkness/The River/Shut Out the Light/Reason to Believe/Badlands/Point Blank/Racing in the Street/Promised Land/Thunder Road/Backstreets//Paradise by the C/Hungry Heart/Cadillac Ranch/Pink Cadillac/Mona-She's the One/Two Faces/Wreck on the Highway/Tunnel of Love/Tougher Than the Rest/My Hometown/Jungleland//Incident on 57th Street/Born to Run/Ramrod/Tenth Avenue Freeze-out/Travelin' Band/Detroit Medley
—Joe Carey, Dupont, PA

Born to Run/Badlands/From Small Things. . . /Growin' Up/Lost in the Flood/Reason to Believe/Adam Raised a Cain/Saint in the City/Jungleland/Rosalita//Born to Be Wild/Hungry Heart/Backstreets/Seeds/You Can Look/The River/Tunnel of Love/Cover Me/One Step Up/Working on the Highway—Bony Moronie/War/I'm on Fire/My Hometown//Born in the USA/Cadillac Ranch/Be True/Can't Help Falling in Love/Walk Like a Man/Crying/Thunder Road/Dancing in the Dark/I'm a Rocker
—Jesse Wegman, Newton, MA

Adam Raised a Cain/Badlands/Prove It All Night/Night/Tunnel of Love/Spare Parts/Trapped/Spirit in the Night/Jersey Girl/Johnny 99/Seeds/Born in the USA//Hungry Heart/Cadillac Ranch/Sandy/NYC Serenade/Backstreets/Thunder Road/Price You Pay/The River/Not Fade Away/She's the One/Open All Night/Born to Run/Growin' Up/Incident on 57th Street/Rosalita/Darkness//Detroit Medley/Jungleland/Sherry Darling/Ramrod
—Bob Kelly, Girardville, PA

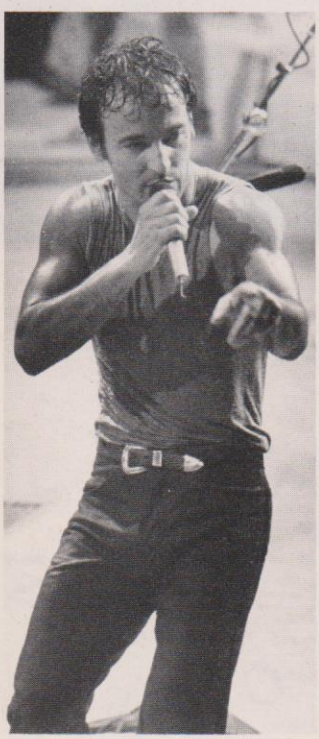
EDITOR AND GUEST SELECTIONS

We allowed our guests to stretch the rules a little bit regarding time frame and song selection.

Rave On/Night/The E Street Shuffle/I Want You/America Under Fire/Meeting Across the River/It's My Life/Mona-She's the One/Lost in the Flood/NYC Serenade/Kitty's Back/Resurrection/Jungleland/Thunder Road//Boom Boom/For What It's Worth/The Fever/We Gotta Get Out of this Place/Saint in the City/Blinded by the Light/The War is Over/Wild Billy's Circus Story/Open All Night/Backstreets/Thundercrack//For You (solo piano)/Let the Four Winds Blow/Living in the USA/Crying/Higher and Higher/You Can't Sit Down/Quarter to Three
—Billy Smith, Asbury Park Rock 'n' Roll Museum

Night/I'm a Rocker/Out in the Street/Adam Raised a Cain/We Gotta Get Out of this Place/Johnny 99/The Promise/The River/Downbound Train/Wreck on the Highway/She's the One/Be True/Tunnel of Love/Pretty Flamingo/Everytime You Walk in the Room/Rosalita/Can't Help Falling in Love With You//No Surrender/Walk Like a Man/My Hometown/Paradise by the C/Roulette/Shut Out the Light/Born in the USA (reggae version)/Backstreets-Drive All Night//Darkness/Promised Land/Thunder Road/Light of Day/Born to Run/Drift Away/Man at the Top
—Debra R. Rothenberg, *Backstreets* photographer

Growin' Up/No Money Down/State Trooper/Night/Spirit in the Night/E Street Shuffle/Lost in the Flood/Song for Orphans/No



RTWORK BY JONATHAN OYE

DREAM SHOW

Surrender (acoustic)/Bobby Jean/ Atlantic City/Janey Needs a Shooter/For You (solo piano)/ Backstreets-Drive All Night/Born to Run/Thunder Road//Jungleland/ Saint in the City/Tenth Avenue Freeze-out/I Sold My Heart to the Junkman/I Want You/Boom Boom/Mona-She's the One/My Love Won't Let You Down/Wear My Ring Around Your Neck/ Incident on 57th Street/Rosalita/ NYC Serenade//The Last Time/We Gotta Get Out of this Place/Light of Day/Let the Four Winds Blow-I'm Ready

—Ken Viola, Editor of *Thunder Road*

Steel Mill with Steve Van Zandt and Vini Roslin: It's All Over Now Baby Blue/Sweet Melinda/For What It's Worth/The War is Over/All Man the Guns for America/America Under Fire/Resurrection/Twenty More Miles//E Street Band circa 1973-74: The Axis/Circus Song/ Mountain of Love/Incident on 57th Street (with Suki)/I Want You/Lost in the Flood/I Sold My Heart to the Junkman/Let the Four Winds Blow//E Street Band 1980-84: Open All Night/Rock Baby Rock It/Is That All to the Ball Mr. Hall/You Never Can Tell/Seaside Bar Song/ Heartbreak Hotel (with R. Gordon)/ Long Tall Sally (with the Stray Cats)/Pills (with David Johansen)/ Higher and Higher/Quarter to Three (final two songs with the Miami Horns)//The Promise (solo piano)/Something in the Night ('76 version)/Savin' Up/Save the Last Dance for Me/Hearts of Stone (with Southside and horns)/Drift Away (with Steven and horns)

—Steve Bumball, Asbury Park Rock 'n' Roll Museum

Don't Look Back/Thundercrack/ Not Fade Away-She's the One/ Rendezvous/Jackson Cage/Roulette/ Stolen Car/One Step Up/Something in the Night/Atlantic City/ Darkness/Walk Like a Man/It's My Life/Thunder Road//Meeting Across the River/Badlands/Prove It All Night/Run Through the Jungle/ Growin' Up/Independence Day/ Pretty Flamingo/Sandy/The Fever/ Trapped/Racing in the Streets/ Backstreets-Drive All Night//NYC Serenade/The Promise (solo piano)/ Janey, Don't You Lose Heart/I'm Goin' Down/Drift Away/I Don't Wanna Go Home

—Charles R. Cross, *Backstreets* editor

Adam Raised a Cain/Roulette/ Candy's Room/I'm Bad, I'm Nationwide/Preacher's Daughter-She's the One/Drive All Night/ Shut Out the Light/Rendezvous/ Badlands/Run Through the Jungle/ Stolen Car/State Trooper/Darkness/ Point Blank//Don't Look Back/ Saint in the City/The River/The Ties That Bind/Downbound Train/ Ain't Got You/Not Fade Away/Bye Bye Johnny/Something in the Night/Backstreets/Born to Run (acoustic)/Reason to Believe// Thunder Road (solo piano)/Then She Kissed Me/Valentine's Day/ Heartbreak Hotel/Rave On/The Promise

—Barbie Herbert, *Backstreets* contributing editor

The Ties That Bind/Night/ Rendezvous/Who'll Stop the Rain/ Prove It All Night (guitar intro)/ Man at the Top (acoustic)/Growin' Up (acoustic)/Sugarland/Reason to Believe/Saint in the City/Frankie/ Badlands/Blinded By the Light/ Thunder Road//Summer on Signal Hill/Incident on 57th Street/Two Hearts/Tunnel of Love/She's the One/(I Heard That) Lonesome Whistle/Stolen Car/Candy's Room/Zero and Blind Terry/Don't Look Back//The Promise (solo piano)/Ballad of Easy Rider/Janey, Don't You Lose Heart/Backstreets/ Born to Run/Street Fightin' Man/ Higher and Higher/You Mean So Much to Me Baby

—Erik Flannigan, *Backstreets* associate editor

Thanks to all of you who entered the contest. We held a random drawing to select five winners of *Backstreets* Supersweatshirts. The winners are: Nicholas Sherman, Clark, NJ; John Lomonaco, Brooklyn, NY; Vicki Meier, Pleasant Valley, NY; Stacy Sherbon, Boynton Beach, FL; and William McCool, Athens, OH. The Grand Prize winner of the dream show contest is Marian Rebovich of Uniontown, PA who gets her choice of any two CDs from the Backstreets Records catalog.

Our next contest again requires your imagination. Each of Springsteen's eight studio albums has had alternate or working titles that ended up going unused. Just how close *Nebraska* was to being called *January 3, 1982* or *The River* was to being called *The Ties That Bind* we may never know, but it is interesting to ponder the meaning behind these unused titles. *Born to Run* had numerous early titles including such inspired choices as *Jungleland, American Summer, Sometimes at Night* and *From the Churches to the Jails.* (Details like this are what will make the *Backstreets* book, due out from Harmony this fall, essential to Bruce fans.) What we would like you to do is to rename each of Bruce's eight studio albums with a new title never before suggested. It could be a line quoted from a song on the record, a prevalent theme or something completely original that you feel sums up the feeling of that particular record. What if *Born in the USA* had been called *This Gun's for Hire* or *Blood Brothers*? You tell us. Send us a postcard with your eight new titles for each of the eight studio LPs, along with your name and address to: Sometimes at Night, Backstreets, PO Box 51225, Seattle, WA 98115. Again, we'll pick five winners at random for prizes and reprint the most interesting responses in the magazine. Entries must be received by April 20th and please send your entries on a postcard.

ADVERTISEMENT

1)

2)

3)

4)

Uncovered in mint condition-original "BILL GRAHAM PRESENTS" concert posters for BRUCE CALIF gigs 1975-78. All designed and signed by famed artist Randy Tuten, and come w/ certificate of authenticity. These look beautiful framed! 1)Paramount-Oakland 10/31/75 2) Paramount 10/2/76 3) San Jose/Berkeley 6/29-30, 7/1/78 4)Winterand-SF 10/15-16/78 Prices for these classic pieces of BRUCE memorabilia are $55/each or $200/set +3.50 post.

SPECIAL ITEMS FOR SALE: Posters/CDs/etc. (MB=minimum bid) Items without MB are set sale.

1) "BORN TO RUN" SCRIPT COVER concert poster w/LP cover sepia toned shot, script graphics plus "IN CONCERT" at the bottom. Obtained from former Laurel Canyon employee. MB $400
2) "BORN TO RUN" SCRIPT COVER test LP, rare CBS lyric sheet, ultra-rare envelope MB $500
3) "BLINDED BY THE LIGHT" super rare unissued sheet music w/9 pages, cover pic of BRUCE grinning shot from "Greetings" LP. Obtained from ex-Laurel Canyon employee. $400
4) ARMADILLO WORLD HEADQUARTERS concert posters w/unique graphics depicting all characters from each song on 1st 2 LPs. NOV 6&7, 1974 $250 June 15, 1975 $250
5) "TUNNEL OF LOVE EXP TOUR" 5-track DJ CD w/studio "BE TRUE" (Specify Vol I or II) $100
6) "LIVE COLLECTION I" limited Japan 4-track CD w/"INCIDENT", "FOR YOU" +2 $40
7) "LIVE COLLECTION II" limited Japan 5-track CD from live LP w/promo inserts $40
8) "LIVE COLLECTION I" great 4-track 12" w/beautiful color promo poster insert $20
9) "1980-81 TOUR" rare color CBS promo tour poster of entire E St Band $75
10) "1984-85 TOUR" great CBS promo tour poster of E St Band around a truck $75
11) "DARKNESS" rare color PROMO stand-up $50, rare 2x3 "DARKNESS" promo poster $50
12) "A B&W NIGHT" superb HBO video poster for ORBISON SPECIAL w/ROY, BRUCE on stage $30
13) "DANCING IN THE DARK" UK PINK Cadillac shaped picture disc-rare $45
14) "COVER ME" UK die-cut color pic disc of BRUCE jumping in air, w/stand $45
15) "AS REQUESTED AROUND THE WORLD" rare US DJ greatest hits LP w/color cover $45
16) "ROLLING STONE 1981" full color PROMO POSTER of BRUCE skating cover-NICE! $30
17) "THE RIVER TOUR-L.A. SPORTS ARENA 1980" promo concert poster for L.A gigs $25
18) "TUNNEL OF LOVE UK TOUR 1988" UK tour promo poster diff than US and nicer $15

OTHER ITEMS (CDs, POSTERS, PROMO ITEMS, etc.)

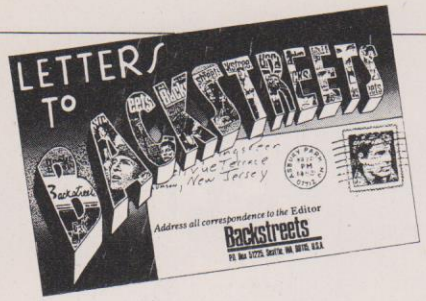
1) "BORN IN THE USA" limited edition UK LP picture disc w/sticker $40
2) "TUNNEL OF LOVE" very limited UK picture disc of LP $30
3) ONE STEP UP/ROULETTE/LUCKY MAN UK CD 3-track w/only CD version "Lucky Man" $20
4) ONE STEP UP/ROULETTE limited edition Japan 3" CD w/unique packaging SPECIAL $13
5) SPARE PARTS/PINK CAD/CHIMES very limited UK 12" w/BRUCE in overalls/guitar $15
6) SPARE PARTS/PINK CAD/CHIMES very rare UK CD in embossed TIN CAN MB $35
7) "TUNNEL OF LOVE EXPRESS VOL I" JAPAN 4-track special CD EP w/uncut "TOUGHER" $20
8) "TUNNEL OF LOVE EXPRESS VOL II" JAPAN 4-track special CD EP w/uncut "CHIMES" $20
9) JAPANESE PROMO POSTER-announces release of above 2 items w/great live color shot $25
10) "TUNNEL OF LOVE" Japan PROMO POSTER w/superb '88 shot w/acoustic guitar $25

SPECIAL ITEMS

1) JAPANESE CBS SONY PROMO 1989 DESK CALENDAR-amazing stand-up calendar w/plastic back, 7 stunning color posed/live/outtake photos, 7 glossy sheets $60
2) "TUNNEL OF LOVE UK TOUR 1988" classic LIFE-SIZE DIE-CUT STAND-UP from UK. 6 FT. TALL, THICK GLOSSY cardboard figure of BRUCE holding roses w/black box base saying "TUNNEL OF LOVE UK EXPRESS TOUR 1988". Less than 30 made for HMV in UK. $150 w/post.
3) "THUNDER ROAD" MAG-the original BRUCE fanzine long out-of print. The following back classic issues are now available: #2, #3, #4, #5, #6-7 double issue $10/each
4) "PENTHOUSE POSTER MAGAZINE 1975" classic poster mag w/vintage early photos-RARE $25

POSTAGE/INSURANCE:$2 CDs, $3 LPs, $3.50 posters, $4 stand-ups. Foreign customers please write to reserve and rates will be given. WANT LIST: We will TRADE HEAVILY or PAY top dollar for any BRUCE/STEEL MILL/etc. CONCERT POSTERS/MEMORABILIA 1966-1988. Please write if you have items to offer, or if you wish to sell/trade any BRUCE items.
Please send a SASE w/.25 post for complete list of BRUCE items available. Orders:
RADIO RADIO RECORDS P.O. BOX 2901 ARLINGTON, VA. 22202

LATE ADDITION: "BORN TO RUN" RIAA CERTIFIED PLATINUM RECORD AWARD MB $800



Action In The Streets

Dear Editor:

In the last issue of *Backstreets,* three of the five letters were complaining about your political statements and "bashing" of the Reagan administration. The letters said these statements have nothing to do with Bruce's music. Well, it has everything to do with it. Bruce has often said that if we don't do something and if we don't act, that what he is doing "doesn't amount to much more than just words." Actions have to start somewhere, and just maybe, they might start in the pages of a small, non-profit magazine.

I must also speak out to Matt Ditchey, who laughed because Evan Mecham was acquitted. I am a former student of Arizona State University and was there when Evan Mecham was governor. Mecham was brought to court on two counts: incompetence and misuse of public funds. Mecham was impeached by a vast majority in the state Senate and is no longer the governor. He was acquitted on the charge of misuse of public funds, which he had used for his own car dealership. He was not sent to jail, but must repay the hundreds of thousands of dollars he took. He was, and still is, a huge embarrassment to the state. It is a great mystery how a man who calls blacks "pick-a-ninnies" and everyone who opposes him a "liberal homosexual," can be elected.

Shaun Stuart
Fullerton, CA
(formerly of Tempe, AZ)

In Jungleland

Dear Editor:

I am so sick of people writing letters, always criticizing Bruce himself or his music. I honestly can't believe that these are his fans. I have been putting off writing this letter for a while, but the letter by John Saulovich in the last issue was just too much to just stand back and let it all be. It's not just that letter, it's letters of the same content that I've had to read for years.

I can't see how anyone can say "Cover Me" or any song written by Bruce "sucks." The man is a lyrical genius, as well as a great musician. "Cover Me" is a rocker, while "The Angel" is a slow, touching song (almost a poem). Some of his songs, I'd say are better than others, but none of them suck.

Bruce doesn't owe any of us anything, and I don't see why some people seem to think that he does. I know that he's given me, as well as many others, more than they should expect from any one person.

If anyone out there feels this way, may I suggest that you not call yourself a fan. Just take everything you own that has his name on it and throw it away. Either appreciate him, or leave him alone.

Mike Thatcher
Canajoharie, NY

Out Of The Darkness

Dear Editor:

In the Fall '88 issue, you said that Bruce Springsteen's personal life didn't interest you, and that your magazine was only concerned with his music. I respect that, but on the other hand, don't you think that his personal life has a great effect on his music? I'm not saying to go and put him and Patti Scialfa on the cover of your next issue, but at least to acknowledge what he is experiencing. I, too, don't like him to be all over the covers of the *Enquirer* and *People,* but we are his fans and we want to know what is *really* going on with him.

Abigail Nields
McLean, VA

Talk To Me

Dear Editor:

Although it pretty much seemed inevitable, it still makes me alternatively sad and outraged to see that Bruce is now fashionable to kick around in the "press." I refer not only to *The National Enquirer* and its ilk and their little field day with Bruce's personal life, but also recent issues of *Musician* (Nov. 1988) magazine and now, the real capper, *Esquire* (Dec. 1988), and others.

Musician magazine ran yet another interview with Randy Newman with Newman (and the interviewer helping him) explaining how Springsteen isn't that good. So he doesn't like Bruce, fine. And although his assertions that Bruce is not as good a songwriter as Chrissie Hynde or James Taylor are a little hard to take seriously, one has to reflect upon how even if they kick him around, Springsteen has pretty much become the standard to which others are compared.

The *Esquire* article is much worse. This pseudo-intellectual jibberish is a paean to The Almighty Buck. *Esquire* knew that striking down, however falsely, an idol to many who happens to be an easy target (because of his innocent sincerity) would sell them some magazines; and I guess that it did.

I think what may be the worst outcome of all of this is that Springsteen seems like a genuinely private man, and this can only confirm his worst feelings about being open and honest. I hope he sees that ever since *Born in the USA* propelled him into another level of stardom, it was just a matter of time before the press descended on a man who doesn't do drugs, kinky things, and means so much to so many people, including me.

(Continued on next page)

BOSS TV

VHS ONLY ALL OFFICIAL ALL HI-FI

VIDEO #1: ***Folkways: A Vision Shared.*** Video history of the music of Woody Guthrie and Leadbelly. Exclusive live footage of Bruce and the E Street Band performing "Vigilante Man" and "I Ain't Got No Home." Bruce interview and more. $19.95

VIDEO #2: ***Hurricane Irene.*** 1987 benefit concert with live performances from Little Steven, Peter Gabriel, Youssou N'Dour and more. $19.99.

VIDEO #3: ***Thunder Road.*** Robert Mitchum's 1958 classic was the inspiration for the title of Bruce's "Thunder Road." 1950s cinema style captured. $69.95.

VIDEO #4: ***U2 Rattle and Hum.*** Spectacular concert film gets greater on home video with addition of 30 minutes of new footage. $24.99.

VIDEO #5: ***U2 Red Rocks.*** One of the hottest live videos ever. Recorded in 1983 on the *War* tour, this is early U2 at their best. $19.95.

VIDEO #6: ***U2 Unforgettable Fire Collection.*** Collects all the videos from the album including the previously unreleased "Bad" and in-studio documentary footage. $29.95.

TO ORDER: Add $4 shipping per order (any number of tapes) in the US. In Canada add $6. Overseas write first to reserve and determine compatibility. Send order and payment (check, money order or credit card number) to: Backstreet Records, Video Desk, PO Box 51219, Seattle, WA 98115.

(Continued from previous page)

Look at the art, not the artist. The fact remains that Bruce writes great songs, and has done so over a more consistent period of time than anyone else around; and that fact will remain long after the "press" has gone on to its next trash assignment in search of more money.

Rob Towery
River Ridge, LA

Stand On It

Dear Editor:

My Winter '89 issue of *Backstreets* arrived yesterday, and I am writing in response to the outrageously ignorant and narrow-minded letters to the editor, which you were open-minded and wise enough to print.

First of all, if these peoples' political self-concepts are so frail as to be threatened by your expressed opinions (an editorial privilege), the wisest thing one can do if disagreeing with the philosophical stands or framework of any publication is to not buy it. That non-censored freedom of choice is one of the many inherent rights we have (despite ill-advised attempts of some groups — often of Republican etiology — to censor the music people can listen to). I would assume it is because of "The Music," and its cathartic effects, that people buy *Backstreets*, as a way of sharing a derived set of feelings, and to learn more about the artist(s)... *not* to complain of the editor's background politics, the expression of which is entitled in its proper place, the editor's section of the magazine.

Beyond this, it is because of the thoughts and feelings that fans (your readers) derive from the music of an artist and man like Springsteen that popularity grows in general, and personal experiences become enriched. Many (most?) of your hard-core readers and Springsteen fanatics like myself can genuinely emote with so many of his songs, recalling circumstances in our lives enhanced by the message of the lyrics, or merely rocking with the music. Whatever...there is a derived feeling and effect upon us as people as we "enjoy" the music, an effect that's part cognitive/part emotional/part physical; an effect that encompasses the words and the meaning of songs, a meaning that is comprised of issues of love, of struggle, of reward, of ecology and of politics. It's all entwined. If one abhors the implied or stated political content, your wisest and simplest option remains to save your money. But keep your ignorance at home too; don't attempt to alter the message with your narrow-minded communication (although, that too is your right!).

R. Dorson
Lynn, MA

Address all correspondence to the Editor, Backstreets, *PO Box 51225, Seattle, WA 98115. We reserve the right to edit letters for space reasons. Typing and double-spacing (and shortening) your letter greatly increases the chance of it appearing in* Backstreets.

CDs

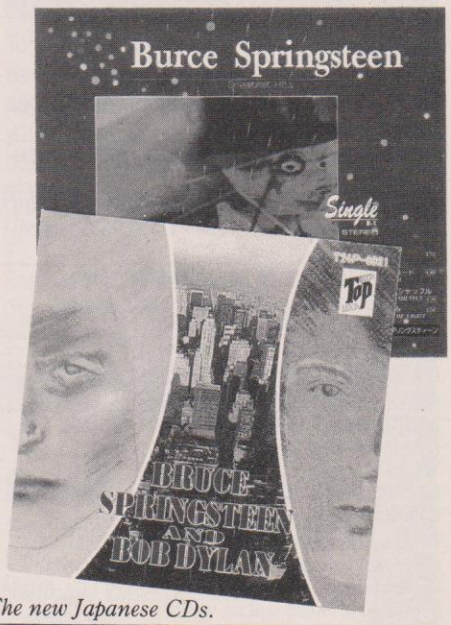
Weird CDs from "Burce"

Clearly the strangest CD releases in some time are two new discs out from Japan that appear to be from secondary, independent record labels. Though at first sight they may look like bootlegs because they are so weird, the discs are authorized by the Japanese copyright agency and appear to be legitimate. All the material included is from Laurel Canyon licenses which may explain their existence. The first is a four-track, three-inch CD with the title "Burce Springsteen: Greatest Hits." Springsteen's first name is misspelled on the jacket and on the disc itself. The line-up includes "Born to Run," "Thunder Road," "The E Street Shuffle" and "Blinded by the Light." A lyric sheet is enclosed though the picture cover is a shot of Charlie McCarthy, the dummy, and appears to have no Springsteen connection.

The second release — this one from "Top Records" — is stranger yet. It's called *Bruce Springsteen and Bob Dylan* and features eight Springsteen tracks (all from the first three records) and eight Dylan tracks (the album *Bob Dylan's Greatest Hits Volume One*). Each Springsteen track is followed by a Dylan track and so forth, with the overall effect being that of dueling songwriters. The cover features a picture of New York City with a pastel drawing of Dylan on one side and Springsteen on the other. The sound quality of this disc, and of the "Burce" three-inch, are top rate, further supporting their authenticity. These discs were sold in Japanese record stores though sources there report they are now no longer available (perhaps because someone finally noticed the "Burce" mistake and recalled these CDs). The Dylan disc in particular has generated a great interest from collectors of both featured artists who see this as a unique combination of collectibles.

On to less strange items: In Holland a new three-inch CD contains the unedited "Tougher" along with a full unedited "Chimes." This CD is a three-track (it leaves off a song unlike the US disc) and comes in a clear plastic case). Also we must note that the *Chimes* EP as issued in Canada on CD also contains the complete and unedited versions of those two songs. The Canadian CD is a five-inch and comes with a picture cover.

The big talk these past months has been about bootleg CDs which continue to make inroads into collecting. While Beatles bootleg CDs have been the big sellers, much of the talk has been about upcoming Bruce boot CDs. A set to be called "Tunnel of Lust" has been rumored for months and is said to contain the second Worcester show. But as of our press time, confirmation of this set was still not possible and its existence is hard to determine. Other sources have mentioned other upcoming Bruce boot CDs said to include the Winterland 1978 show and the show usually ascribed as Kent State 1974.



The new Japanese CDs.

While we can't comment on whether one should consider purchasing any of these unauthorized and illegal discs, one must note that a CD will only sound as good, whether authorized or underground, as the master material. That means that if a regular analog tape is used for source material, even a bootleg CD will offer little sound improvement over a vinyl version of the same material. With the growing popularity of CDs as a format of choice, we'd have to guess that more Springsteen material will make its way onto CD but the prices being suggested for these items are so outrageous that collectors should be extremely wary of inferior material. We'll continue to try to track down information on these releases and pass it on to you.

One underground CD that we have heard about is one by Roy Orbison made from the Cinemax special *Roy Orbison, A Black and White Night.* This CD was obviously made from the hi-fi video tape and the sound is fabulous and the performance, as anyone who has seen the video knows, is out of this world. This material is available officially to anyone who cares to hear it by simply playing the audio track on your VCR while playing back the video tape, but some collectors will find having this material on CD more convenient. The cover, in a fashion typical of these underground releases, misspells k.d. lang's name and not just by capitalizing her name — they call her "Lange."

One other official live Springsteen release to note: A promo radio show called *The Live Show* has several CDs in its series that feature live Springsteen tracks. Of most interest is the first show in the series which features some of the material from the *No Nukes* set and, since that record is not yet out on CD, this promo release is the only way these tracks are available in the digital format.

Classifieds

PERSONALS

CAN ANYONE HELP LODGE A FRENCH BRUCE Tramp who will be visiting in July or August for 8 days, in NYC or New Jersey? If you can help me please write: Stephane Prince, Residence Monedieres, Batient Fougeies, No. 36, 19100 Briue, France.

BEFRIEND A BRUCER! CHARMAINE, 1907 S. 10TH St., Philadelphia, PA 19148.

ROCK HAS A CONSCIENCE! BRUCE DOES! DO YOU? Amnesty International, PO Box 37137, Washington, DC 20013.

HAPPY NEW YEAR TO ROBIN EASTER, DAVID Walker, Angie Jenkins, Todd and Kathy Borton; Tramps like us, baby we were born to run.

SAVE MY SEAT AT THE STONE PONY, BOYS. GIA's warming up her guitar and getting ready to play — Heavenly Hound.

BRUCE: HAPPY NEW YEAR! I WISH YOU ALL THE Best in '89 best buddy! Can't wait to meet you. You're the greatest. Please write soon. A Fan Forever. Mark A. Shmigalsky, 811 McCormick Ave., Connellsville, PA 15425.

TO ALL THE NEW JERSEY BRUCE TRAMPS I'VE never met before: write me, we'll do the Pony! Darren Scarpa, 88 Terhune Ave., Jersey City, NJ 07305-2010. Keep writing world! Hi Trina, Cindy, Ursula, Bonnie, Liliana, Corinne, Sue and Jae! And you too Fred and Johnny Mo.

SPRINGSTEEN PEN PALS WANTED. ALSO INTER- ested in trading audio and video and photos from 1988 Atlanta and Chapel Hill concerts. Patricia Frank, 7168 SW 148th Pl., Miami, FL 33139.

BRUCE!!! ONE WORD SAYS IT ALL! LOOKING FOR female Bruce Tramps for pen pals. Johnny, 5200 Lindermann Ave., Racine, WA 53406.

DEBBIE: I WANT TO GUARD YOUR DREAMS AND visions. Love, Gene.

PEN PALS WANTED BY 21-YEAR-OLD BRAZLIAN boy. Jose Albiran Albuquerque Dos Santos, Rua Sao Francisco, 185-Centro, 57.300, Arapiraca, Al, Brasil.

WANTED: BRUCE PEN PALS FROM ALL OVER THE world! Tino Di Siena, 14017 Lakota Ave., Cleveland, OH 44111.

LOOKING FOR WORLDWIDE BRUCE PENPALS. Response guaranteed. Karen Madrid, 44 Paterson Lane, Novato, CA 94949.

BRUCE PENPALS WANTED: JAE, PO BOX 1519, Paraparaumu, NI, New Zealand.

WANTED

TRADERS: PLEASE SEND YOUR LISTS OF AUDIO and video tapes to: Brenda Savage, 1907 6th St., Berkeley, CA 94710.

FREE SPRINGSTEEN COLLECTIBLES. SASE FOR details. Michele, 114 David St., South Amboy, NJ 08879.

WANTED: SERIOUS BRUCE COLLECTOR WANTS TO add to collection. Will sell rare and promo Southside, Little Steven, Nils and all Bruce-related artist or trade for Springsteen collectibles. Your list or requests for mine. No bootlegs. Josh Jacobson, 4200 Mass. Ave. NW #114, Washington, DC 20016.

WANTED: AUTOGRAPHED SPRINGSTEEN ALBUMS except BTR. Send xerox of cover to Nick Harris, 521 Karen St., Hewitt, TX 76643.

BRUCE TAPES TO TRADE. YOUR LIST GETS MINE. Kathy Sinnott, 1111 Charter St., Piscataway, NJ 08854.

BRUCE VIDEOS TO TRADE. BETSY, PO BOX 46603, LA, CA 90046.

WANTED COMPLETE COMMERCIAL SUN CITY VIDEO or copy. Buy or trade. Diane E. 4911 Cloister Dr., Rockville, MD 20852.

WANTED ANY LIVE CONCERT TAPE, ESPECIALLY complete 4-4 Tunnel Landover, Maryland. Diane E. 4911 Cloister Dr., Rockville, MD 20852.

AUDIO AND VIDEO TAPERS: We're looking to trade for copies directly off your masters, for first generation copies off ours. Over 100 Springsteen, Dylan, REM and U2 master audios, plus many other artists. Ever growing list of master video also includes Dylan and Springsteen. Looking to trade first generation for first generation ONLY. Old-time Bruce tapers, we're looking for you in particular ('71-'81). Send your master tape list to: JEM, 16221 Lakeside Dr., Spanaway, WA 98387.

I HAVE EXCELLENT QUALITY BRUCE VIDEO '73-'88 including "Tunnel" tour. U2 also. S.A.S.E. gets my new list. TV, Box 1456, Pacific Palisades, CA 90272.

SPRINGSTEEN AUDIO AND VIDEO TO TRADE AND buy. Write to: Darren, 4 Martha Dr., Melville, NY 11747.

BRUCE AUDIO/VIDEO TO TRADE. YOUR LIST GETS mine. Immediate response. Kevin Kline, 118 Phillip St. #3, Albany, NY 12202.

Rates

CLASSIFIED RATES: RATES ARE $1 A WORD for each word with 10 words or $10 minimum for all commercial ads, trades, wants, for sales, or tapes. Ads that have no commercial intent, including pen pals, messages and the like are only 50 cents per words, ten words minimum. No ads selling bootleg or unauthorized materials will be accepted. Write for display advertising rates. Backstreets assumes no responsibility for any advertisements in the magazine. Please write our Consumer Services Department if you have any problems with an advertiser. Send all ads to Classifieds, Backstreets, PO Box 51225, Seattle, WA 98115. Thanks.

BRUCE AUDIO/VIDEO TO TRADE. RADD, 5 CEDAR Lane, Douglaston, NY 11363.

BRUCE SPRINGTEEN RECORDS, TAPES, PHOTOS, videos and promos to trade. Marten Wennberg, Fol Vagen, 50 17539, Jarfalla, Sweden.

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PINK CADILLAC PIN!

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Backstreets
THE BOSS MAGAZINE

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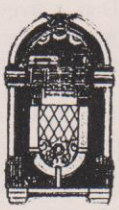

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Backstreet Records Pins, PO Box 51219, Seattle, WA 98115.

WANTED: SPRINGSTEEN TAPES. HIGH QUALITY audio or video. Send lists to RMD, 2301 Ocean Park Blvd., Apt. #4, Santa Monica, CA 90405.

BRUCE VIDEOS AND AUDIOS TO TRADE. KEN Grille, 5 Sycamore Dr., East Hampton, NY 11937.

WANTED: BRUCE PENPALS AND TAPE TRADERS. Your list gets mine. Roy Saunders, 538 Lakeside Ave. So. #101, Seattle, WA 98144.

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WANTED: PIX FROM PHILLY AMNESTY (9/19/88) concert and Brn USA 9/9/85 Miami show. Write: HN Ripoli, K.A., Naval Hospital Staff, San Diego, CA 92134-6500.

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FOR SALE

FIREZONE MAGAZINE COVERS U2 AND OTHER politically aware rock artists. $3 per copy, payable to Lisa McDonald, Box 135, Clifton, VA 22024.

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''PROVE IT ALL NIGHT: THE BRUCE SPRINGSTEEN Trivia Book'' by Deborah Mayer. ''The ultimate '80s quiz!'' — Associated Press. At bookstores, or send $5.95 plus $1.50 postage to Mustang Publishing, PO Box 9327-B, New Haven, CT 06533.

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ORIGINAL OFFSTAGE PHOTOS. BRUCE, OTHERS. Box G, McKenna, WA 98558.

PROMO POSTERS, DAVE MARSH'S ''GLORY DAYS.'' Rare, never issued. Mint. $75. Inquiries: L. Quinn, 224 Maple Street, Massapequa Park, NY 11762.

POETRY FOR ROCK LOVERS? ''TWENTY-TWO Sonnets'' by Ira Rosenstein. Reviewers: ''A treasure,'' ''memorable,'' ''masterful,'' '''American Poem, West Side' — Inspired! A potential classic!'' $4 from Starlight Press, Box 3102, Long Island City, NY 11103. Also starlight welcomes submissions for its first anthology, 3 poems, 35 lines each max, please.

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#28

In the news

'Tunnel' carousel to be auctioned off

As part of the continuing redevelopment of Asbury Park, Palace Amusements has been closed down and most of the rides inside are being sold, including the wooden carousel. The carousel was prominently featured in the recent Bruce Springsteen "Tunnel of Love" video and many promotional photos have been taken of Springsteen around the famous object. It had been one of the most popular and loved fixtures in Asbury Park for decades.

The horses from the carousel were removed from the building in early January and will be auctioned off at Sotheby's in New York City at 2 p.m. on February 25th. The auction is expected to raise upwards of $1 million.

When the famous carousel horses were being removed by workers they were met by a group of angry protesters who have formed a group called Friends of the Palace Carousel and who hope to keep the landmark intact in Asbury Park. "In Europe they do not tear down their landmarks," said spokesperson Doranne Brown. The group is working to raise funds to buy the carousel from the developers or to put political pressure into play to delay the sale of the carousel, which they say dates back to 1910.

But developers say they will go through with the sale. A spokesperson for the development company buying the land says it would love to keep the carousel in place "but we don't have $1 million to put into a carousel."

DEBRA L. ROTHENBERG PHOTOS

Protestors greeted workers as the carousel horses were hauled away.

New Robbin Thompson Anthology on Tape and CD

BY RANDY CEPUCH

Robbin Thompson — the former Steel Mill vocalist profiled in the Fall 1986 *Backstreets* — released his fifth album in December. Titled *Since Grade School,* the effort combines five new songs with 11 tunes from earlier collections. It's on his own label, Out There Records. ("You can't hear it if it's not Out There," Thompson jokes.) A month after release, it was the hottest selling album in Thompson's hometown of Richmond, Virginia. Among the new material is "Gleamin' the Cube," a hard-edged rocker which he penned as the theme song for the recently released movie of the same name.

It's not the first time Thompson has written movie music. On the now out-of-print *Two B's Please* album, he offered "Even Cowgirls Get the Blues," originally intended as the theme for a movie based on the Tom Robbins book by that title. (The movie was never made.)

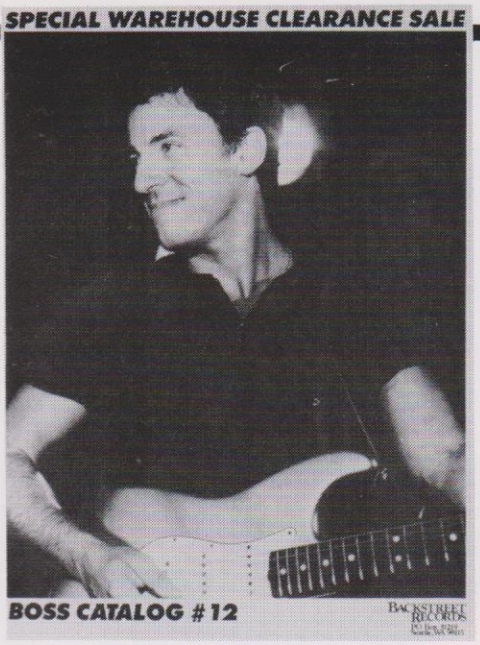
While Thompson, 39, still plays occasional club dates, most of his work the past few years has been writing and recording advertising jingles. But lately in Richmond and all along the middle and southern Atlantic coast, he's been on the airwaves both through commercials and songs from the new album. One new track, "Christmas With My Baby," got plenty of play through the holidays and Thompson's hoping programmers automatically reach for it just after Thanksgiving. "I wanted to do something that could come back year after year," he says.

Two other new tunes — "These Two Hands" (co-written with respected country singer Tony Haseldon) and "Carolina Blue" — have a country flavor and have gotten some crossover airplay. "Southside Boys" rounds out the new selections, all recorded digitally.

The remaining tracks represent a healthy cross-section of his recorded work since his debut album in 1976, which included the American Songwriting Festival award-winner, "Boy From Boston." (Thompson also won the award in 1984, for "You're My Obsession," a song that doesn't appear on *Since Grade-School.*)

Several were regional hits, including "Candy Apple Red" and "Brite Eyes," which have been rediscovered by some programmers. One noteworthy track not on the new album is "Guilty," written by Bruce Springsteen for Steel Mill in 1969 when Thompson was the lead singer. "Guilty is available, however, on Thompson's 1986 album, *Better Late Than Never.*

The Since Grade School *CD is available through Backstreet Records for $17 postpaid in the US and Canada and $20 overseas. Send check, money order or credit card information to Backstreet Records, PO Box 51219, Seattle, WA 98115. Other Robbin Thompson titles, on CD, LP and cassette, are available through Out There Records, c/o Alpha Audio, 2049 W. Broad St., Richmond, VA 23220. Send SASE for information.*



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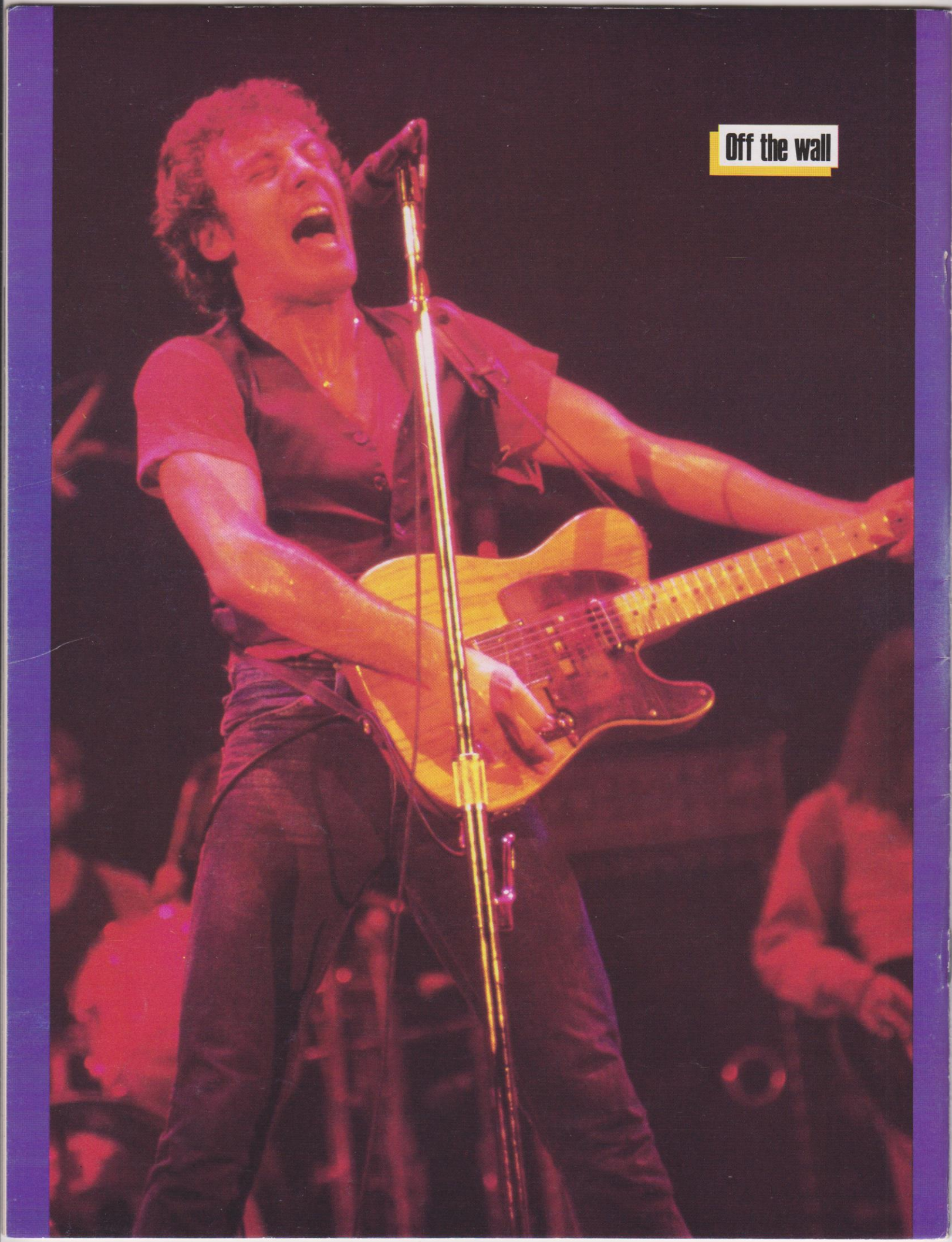
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